The Middlebury Campus

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COLLEGE TO RAISE TUITION 4.5% FOR 2023–24 ACADEMIC YEAR

By RACHEL LU
Editor at Large

The Middlebury Board of Trustees met on Jan. 27 and 28 for their winter meeting in Monterey, according to the college's announcements. The Board reviewed the finances, academic planning and other projects for Middlebury College and the Middlebury Institute of International Studies at Monterey (MIIS).

The trustees approved a tuition increase for undergraduate students of 4.5% for the 2023–24 academic year. According to the announcement, the tuition was set at $64,800, including $18,600 towards room and board, and $480 towards the Student Government Association fee. This increase brings the comprehensive fee for attending the college next academic year to $83,000.

According to reporting by The Campus, this is in line with a trend of tuition increases from the past two years. Tuition increased by 4.5% for the 2022–23 academic year, 2.5% for 2021–22 and 3.73% for 2020–21, The Campus reported last March.

In an email to The Campus, Executive Vice President of Finance and Administration David Provost said the decision to raise tuition was directly impacted by inflation pressure on wages, goods and food services. Further, Provost said the increase is suitably in line with peer institutions.

"Although we have seen operating costs go up 7% to 10% the last eight months, we do expect to see inflation subside in the coming months so the Board was not comfortable with supporting higher increases that we have seen at other institutions," Provost wrote.

The Board of Trustees also heard a presentation from Selldorf Architects on a potential new museum project that was recently funded by a donor. However, there was no mention of plans for the anticipated new first-year dorm that would eventually replace Battell Hall. According to Provost, the new first-year residential hall remains a high priority for the College, and its funding will be taken from debt. The museum will require 100% fundraising.

"We expect to bring it to the Board for approval in either May or October," Provost wrote. "We are waiting for the construction industry to stabilize as well as the public debt markets."

Additionally, MIIS will expand its online learning program for career-relevant degrees such as new microcredentials in translation, localization management and financial crimes starting later this year. The Board also awarded tenure to Julia Berazneva, a professor in the Economics Department.

ABIGAIL CHANG/THE MIDDLEBURY CAMPUS

The Board of Trustees had their winter meeting in Monterey this January, during which they approved a tuition increase for the coming academic year.

"The MAC is now the CFA": Students revive resistance to arts center name change

By RACHEL LU
Editor at Large

This past J-Term, stickers and posters reading "The MAC is now the CFA" began appearing around campus, including on the sign outside of the building and on bulletin boards around campus.

For 27 years, The Mahaney Arts Center (MAC) was the Kevin P. Mahaney '84 Center for the Arts, which the college community abbreviated to "the CFA." In 2019, the college decided to change the name to its current title, the Mahaney Arts Center, and encouraged an accompanying change to the building's abbreviated name, promoting the change with signs and stickers that read "The CFA is now the MAC."

At the time, the name change sparked controversy among students, with some pointing out that Mahaney had been accused in 2018 of covering up sexual assault, though the plaintiff dropped all charges against him a few months later.

The sticker and poster campaign organized by students this winter is a callback to the materials circulated by the college at the time of the name change in 2019.

According to Birch Banks '25, the idea for the name change campaign was sparked by the Hunt, an annual creative thinking contest held every J-Term. This year, one of the tasks was to rename a building on campus. Banks and his Hunt team decided to make the "MAC is now the CFA" sticker as the answer.

While the stickers began to appear around campus as a result of the Hunt, the idea of pushing back against the "MAC" name was already circulating among a group of February graduates in their last semester. Phoebe Brown '22.5 and Alexis Welch '22.5 recall their first semester at Middlebury, spring of 2019, when the college began campaigning for the CFA to be renamed the MAC. As Brown and Welch approached graduation, they hoped to revitalize the memory of the college's name change campaign.

"A lot of people who were around that semester have always called it the CFA, every time people graduate less and less people call it the CFA," Brown said. "We decided it would be full circle to remind everyone the story so maybe now we can have four more years of people calling it the CFA."

Brown and Welch said the campaign carried a humorous and satirical undertone that pokes fun at the college's initial name change movement.

"It makes me giggle because the name Mahaney is already in the building, but it's just reinforcing what we call it," Welch said, referring to the college's efforts to rename the arts center. "It's a name scramble to emphasize Mahaney, which is silly."

This year's name change campaign was intended to encourage reflection on students' accountability for institutional memory. In 2019, the college's name change campaign was widely discussed through comical criticism on the Facebook group Middlebury Memes for Crunchy Teens. However, Brown noted that this Facebook group has largely been inactive due to lack of student use.

As a current sophomore, Banks said he would not have learned that the MAC used to be called the CFA without the recent campaign. He speculated that gaps in recent

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ABIGAIL CHANG/THE MIDDLEBURY CAMPUS

Posters on a bulletin board in Davis Family Library proclaim that "The MAC is now the CFA Center for the Arts."

Faculty panel addresses earthquakes in Turkey and Syria

By COLE CHAUDHARI
Contributing Writer

Faculty addressed the devastating earthquakes in Turkey and Syria in a panel discussion on Feb. 14. Approximately 70 students attended, alongside a handful of other faculty and community members.

The event was hosted by Professor of History and Axinn Center Co-Director Febe Armanios, Associate Professor of Political Science Sebnem Gumuscu and Assistant Professor of Economics Cihan Artunc. The panel touched upon a wide variety of topics pertaining to the earthquakes, with professors extending analysis beyond the initial time frame of the disaster and back into the various socio-political and economic eras leading up to the tragedy. In doing so the professors illustrated the various preventable factors leading to the destruction and ongoing turmoil.

Each panelist spoke for 10 to 15 minutes before opening the discussion to audience questions and input.

Speaking first, Armanios established her connection to the affected region. She is linked both personally through her husband, who is Turkish, and through the Middlebury community writ large, citing Middlebury's schools abroad in the Middle East and other involvements in the region. She urged the college community to think of itself as braided into the struggles of those most affected. Through solidarity and empathy, Armanios explained, everyone can play a role in alleviating the immense pain of the damage done and what is still to come.

Armanios then gave a numerical overview of the earthquakes, explaining how in the early morning of Feb. 6, a 7.8 magnitude earthquake struck eastern Turkey and was followed in quick succession by a 7.6 magnitude tremor. Over 120 aftershocks were felt in other regions of Turkey and Syria, and the affected area spans 300 miles.

A week after the panel occurred, a second earthquake with a magnitude of 6.4 struck portions of southern Turkey, resulting in the deaths of six people and approximately 300 more injured.

The death toll is currently 46,000 and is expected to rise.

In her conclusion, Armanios spoke on the politicization of aid distribution, noting how the scarcity of disaster response resources in poorly funded regions is exacerbated by federal discrimination on the basis of political orientation or minority status.

Speaking next, Gumuscu also started on a personal note — the earthquakes of the previous week resurfaced the trauma of the August 1999 earthquake in Turkey. For her, Gumuscu explained, witnessing death and destruction abound in all directions in her homeland evoked memories of that pain, and provided an excruciating reminder of how little has changed since the country's bureaucratic and infrastructural failures were exposed by the earthquakes in 1999.

Focusing primarily on the changes to the federal government in the intermediary time between 1999 and today, Gumuscu relayed the sequential and numerous failures of the Turkish government that heavily exacerbated the likelihood of extensive damage from earthquakes. She highlighted how, since President Recep Tyyip Erdogan's election in 2003, the Turkish government has undermined civil society and centralized the Disaster and Emergency Management Authority (AFAD), which functions better if decentralized.

Additionally, the Turkish federal leadership redesigned the media landscape of the country, forbidding the free flow of information from the press to the people and instead began to warp narratives to their agenda; this is why, she said, the primary current of information streaming out of Turkey is comprised of social media images and videos.

Speaking last, Artunc echoed Gumuscu's recollections of the pains of August 1999 and how they have begun to ricochet again inside the collective psyche of all Turkish people, both at home and abroad.

Artunc provided a concise chronology of the Turkish economic growth since the 2001 financial crisis, touching upon the seeming miraculousness of the expansion and giving insight into how that growth was dishonest and cheap.

The common theme that all three professors shared at the panel was that of systemic dysfunction: that the extreme collapse stemming from the earthquake was preventable, and tens of thousands have died and countless more were rendered homeless because of bureaucratic ineptitude and ignorance.

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Centennial Winter Carnival features return of Carnival Ball, no ski races

By MANDY BERGHELA
SGA Correspondent

The college held the annual Winter Carnival last weekend, celebrating the 100th anniversary of the tradition. Students participated in typical Carnival activities like ice sculpture carving and the Winter Carnival Ball.

Though ski races at the Middlebury College Snow Bowl have long been a popular feature of Winter Carnival, with many students turning out to watch, the tradition was notably absent from this year's celebration schedule. The Eastern Intercollegiate Ski Association (EISA) changed its rules in recent years to allow all participating schools an equal opportunity to host ski races. While Middlebury, Dartmouth, and UVM previously hosted a race every year, now all schools will host races three out of every four years.

"There are more colleges that race in the carnival ski racing series than there are actual races, so in an effort to share races, Middlebury is not hosting a race this year," said Sean Gryzb, director of the college's Ski Patrol.

The Winter Carnival, according to the college's Annual Campus Events webpage, began in 1923 and remains the oldest student-run carnival in the country. However, in 1920, students organized a similar event called the "Winter Holiday" which calls into question whether or not Middlebury should have celebrated the centennial in 2020. But whether this year really is the 100th anniversary or the 103rd, Winter Carnival has continued to offer a slate of student-run festivities spread over the course of three days in February, ringing in the start of the spring semester.

When the carnival began in 1923, it was a modest celebration, but it has become one of the most anticipated events of the year — a way to bring much of the school community together in winter activities. Many first-years were excited for the events, not having experienced the Winter Carnival before.

"I'm from the South, so I have never been part of any winter-esque activities, so seeing it unfold for the first time at Middlebury with the Carnival is great! It's also fun to be here for the 100th anniversary, which is a big deal," Diana Lobo '26 said.

The Middlebury Mountain Club founded the Winter Carnival and for many years led the charge in organizing events, but in more recent years, the Middlebury College Activities Board (MCAB) has run many of the Carnival events.

"MCAB was very excited to host the 100th Annual Winter Carnival this year," said Maxine Sarrosa '25, president of MCAB. "We are bringing back old traditions from before Covid-19, and we just hope everyone had an amazing time at all of these events. We have been working very hard for several weeks now on the event, and we just hope everyone enjoyed it!"

This year, MCAB's Winter Carnival lineup included a bonfire with fireworks, ice carving, the Valentine's Day Ball and an ice show performance hosted by the Middlebury College Figure Skating Club.

The traditional Winter Carnival fireworks show was held on the Ross Lawn on Friday night. Though the bonfire and smores that were originally planned for the event were canceled due to weather, there was still a large turnout for the show.

"The fireworks were amazing. There were a lot of people in front of Ross, Battell Beach and even Proc recording the show. It was nice to see the campus come together," Lisandra Tusen '26 said.

Saturday, however, was the biggest day for the Carnival. Around noon, MCAB hosted an ice sculpting event. Students had the chance to test out their carving skills on a set of massive blocks of ice lined up on Proctor Terrace.

Both on Saturday and Sunday afternoon, the figure skating club hosted their "Midd Century Ice Show," which brought together skaters of all ages, including those from the local Middlebury community.

Performers included members of the college figure skating club, first time skaters from the J-Term ice skating workshop, kids from the town of Middlebury, and special guests — including the University of Vermont Synchronized Team and U.S. National Figure Skating Championship competitors Sydney Cooke and Matthew Kennedy. The show took audience members on a trip back in time through performances spanning from 1920s jazz music, 70s disco bops and an incredible 90s boy band throwback.

The much anticipated Valentine's Day Ball also occurred on Saturday night. According to MCAB, over 600 tickets were sold. The ball itself had a multi-year hiatus due to the pandemic — only students who matriculated in spring 2020 or earlier were on campus for the last one.

The ball was Valentine's Day themed, and featured an array of hors d'oeuvres from spinach samosas to pretzel bites, and a mocktail bar which provided guests with free Shirley temples, peach drinks, and liquid death sparkling waters. There were also life sized chess boards and touch screen photo booths.

Despite excitement about this year's events, some students expressed disappointment about Middlebury not hosting their own ski races this year, something that has been a tradition at the college in past years.

Last year, the ski races at the Snow Bowl returned for the first time since the pandemic and had one of its largest turnouts yet, in which students from other schools in the Eastern Intercollegiate Skiing Association competed in different races with a crowd of spectators cheering from the bottom of the mountain.

Ryan Heinzerling '24, a member of the Middlebury Ski Patrol, was disappointed in this year's lack of the ski races.

"We're a college ski hill; we should be hosting a college carnival," Heinzerling said. "We know how to run these things extremely well, and people love coming to the Bowl because of that, so I'd say it's a disappointment, especially on the hundredth anniversary."

Heinzerling also noted that many upperclassmen on Patrol will not have another opportunity to work the Carnival ski races before they graduate.

"Patrol is super bummed, especially the seniors and senior Febs who had their last 'real' carnival last year. Obviously there's still fun events on campus, but we like to equate it to our homecoming game because it's the only day during the season where all 32 of us suit up on the same day," Heinzerling said.

Many other upperclassmen felt a big difference between this year's Carnival and those of previous years, even though many traditions have remained.

"I remember the Winter Carnival being a bigger deal when I was a first-year," Katie Wilmore '23 said. "Maybe it just made more of an impression because it was my first one, but I think there were more events like dogsledding, food trucks and ski races. I spent all of Saturday doing carnival activities that year, while this year the only event I attended was the Ball — which was super fun!"

"The MAC is now the CFA": Students revive resistance to arts center name change

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institutional memory among students could be attributed to the impact of the Covid-19 pandemic on social life.

"It feels like there is a large gap that was caused by the disruption of Covid-19, whereas in the past the transition would be a lot smoother between upperclassmen and underclassmen," Banks said.

Brown stressed the importance of keeping institutional memory alive.

"It's important to me that in four years from now, I want students to know how hard people had to fight for divestment before the college agreed to Energy 2028; I want students to know the college invited Charles Murray three times; I want students to know about Ryszard Legutko and how the college squashed protests around it," she said.

Those who matriculated in the spring of 2019 are the last cohort to be on campus prior to the MAC name change. Isaac Danuloff '23 believes the campaign is a gift to the college before he graduates.

"I feel like it's important for us to carry the torch and show younger students and underclassmen that this is something we would like you to continue, continue questioning the school and thinking critically," Danuloff said.

CLASS OF 2022.5 SKI-DOWN MOVED TO MIDDLEBURY CHAPEL HILL DUE TO EXTREME COLD

By LILY JONES
Senior News Editor

Febs in the class of 2022.5 participated in a modified version of the "Ski-Down" — a traditional event in Middlebury's Feb Celebration for 30 years in which graduates ski, sled or walk down the Middlebury College Snow Bowl in their caps and gowns. Due to Feb. 4 weather forecasts showing windchill temperatures of -22 degrees Fahrenheit at the Snow Bowl, the college decided to move the Ski-Down to the Middlebury Chapel hill on campus.

The Feb Celebration website explained the change.

"The hill has hosted many Middlebury skiers, sledders, hikers, and snowshoers in the past, and we are delighted that we can take up that tradition again in new ways. It will be a shorter, safer run, and convenient to warm locations and the luncheon afterward," the site reads.

The college provided shuttles for families to get from the graduation ceremony in Virtue Field House to McCullough Student Center, where there were warm drinks available as the graduating class prepared to ski down the hill. Staff from the Snow Bowl helped to prepare the hill for skiing and sledding and provided equipment for graduates to use.

"Even if the weather wasn't such a huge issue, I think that it was more accessible and inclusive not just to our families and friends watching, but also to those of us who don't ski. The Chapel hill is a lot more approachable than Lang or Voter at the Snow Bowl. And it was nice to get inside Proctor for a warm meal so soon after taking photos with the iconic Chapel spire in the background," Sophie Eisenberg '22.5 said.

Families and friends of the graduates lined up on the Chapel hill to celebrate the graduates as they made their way down.

"I really appreciated how much effort that went into making the logistics possible, like grooming the hill, directing people around, having hot cocoa etc.," Pelham Hardie'22.5 said. "One aspect I loved was that there were people lining up the whole hill on the sidewalk or just in the snow, which isn't possible at the Snow Bowl."

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"I don't know what the school plans to do for coming celebrations, but the cool thing about breaking tradition is that a new tradition begins," Eisenberg said.

Editor's Note: This article was originally published online on Feb. 19.

COURTESY OF TODD BALFOUR

Graduating Febs made their way down the Middlebury Chapel hill, rather than the Snow Bowl, due to predicted windchill temperatures of -22 degrees Farenheit at the college's ski mountain.

INSIDE THE 100TH WINTER CARNIVAL

By KATHERINE MICHAELSON
Photojournalist

Last weekend marked the 100th anniversary of the celebrated Middlebury Winter Carnival, one of the college's most beloved traditions. The Carnival came and went in true Middlebury fashion, including most of its quintessential events. But not every Winter Carnival tradition could be reanimated.

Snow Bowl ski races are what began the Carnival tradition a century ago. Since 1923, the event has come to take on the hugely important, not college-sanctioned role of providing Middlebury students with an opportunity to wear heinously colorful clothing, migrate to the snowbowl, and drink — all while celebrating the college's athletic prowess.

While Middlebury — along with Dartmouth and UVM — used to host every year, the Eastern Intercollegiate Ski Association recently adjusted its schedule, so all participating schools now host three out of every four years. Middlebury's turn to not host coincided with the centennial celebration, dealing a blow to many students as the ski races are often considered one of the fundamental parts of Carnival weekend.

In the week leading up to this year's Winter Carnival, I really didn't know what to look forward to. I knew that there would be a dance, an ice show and fireworks — but without the ski races, it felt as though this year's Carnival would be missing something irreplaceable. The student body seemed generally ambivalent, and in talking with friends, it didn't seem like the Carnival was on a lot of people's minds. To me, it felt like the spirit of winter at Middlebury was missing. Following a J-Term with little snow, high temperatures, and less than ideal skiing, the news that there would be no ski races at the Bowl felt like the final nail in the coffin.

However, mustering some hope in the student body and faith in the Middlebury College Activities Board, I committed to immersing myself in everything Middlebury's centennial Winter Carnival had to offer.

The weekend began with a firework show. None of my friends were interested in braving the night's unfriendly wind and low temperatures to see the spectacle, so I set off to Ross lawn alone with my camera. When I arrived, I was greeted by a group of six first years confused as to where the fireworks would be, when they would start, or if they were even happening at all. After assuring them we were probably in the right place and that the fireworks were probably happening, I waited anxiously to see if anyone else would appear to watch the show. As it neared 9 p.m., more groups of students started to arrive, gathering in front of the dormitories and climbing up the fire escape of Pearsons to get a better view. I was impressed with the crowd, and the crowd was impressed with the fireworks. People whooped and cheered after each exploded in the sky, and the students on the fire escape made monkey noises, which I could only assume to be a sign of approval. I smiled watching everyone enjoy the grand finale, and for the first time that week, I felt festive. After the last firework was lit, I marched back to my dorm and told my friends that they really missed out.

Saturday was when the celebration really kicked off, with the college scheduling an ice sculpting event, a figure skating showcase, and the reinstituted Winter Carnival Ball, back for the first time since the pandemic. As a substitute for the traditional gathering at the Snow Bowl, there was an unsanctioned day-long party. For some students, the day started at 6 a.m., with sunrise signaling it time for their first beer of the day. For me, I began my morning with a quiet Ross breakfast. I was happy to see that some were dressed in their Winter Carnival regalia — glitter, neon, crazy hair, heart-shaped glasses and the like. It felt like the winter carnival weekend that I remembered from last year. Feeling inspired, I went back to my dorm, threw on some hot pink ski pants, painted my eyelids with glitter, charged my camera, and by noon, my friends and I were out the door and on our way to the houseparty.

Opening the gate to the house, we were greeted by what I could best describe as a Vermont rave — think puffer jackets, Skidas, Patagonia and Columbia, but with a sparkly neon twist. The party was in the backyard of one of the off-campus student houses, offering no protection from the cold, windy day. Partying during the day has always been interesting to me. Nobody is dancing, so everyone is generally just standing around, talking to their friends or strangers they meet. It was good fun, aside from my feet slowly going numb in my boots from the cold weather.

Having the party outside also meant that those in attendance were locked out of the bathroom located in the house, making Davis Family Library the closest place to access the lavatory. Stepping into the library dressed in my bright pink garb, the glittery makeup slowly making its way off of my eyelids onto other, unintended parts of my face, I felt like a chimpanzee at high tea. Clearly, the Winter Carnival merriness wasn't present everywhere. On my journey to the bathroom, I ran into my poor friend working hard at her calculus homework and expressed my sympathies.

There wasn't much more to the party than that, but I'm glad it happened. Although I would've preferred to be with everyone at the Snow Bowl, I was happy to see that this Middlebury tradition continued in spite of the circumstances. After we left the house, I gathered some snacks, and rested before getting ready for the ball later in the night.

My friends were initially very opposed to going to the dance. I think some students are always a little dubious of events organized by the college, (which is fair — we've been to some campus events before where the attendees were us and some crickets). But fueled by the days' festivity, I was sure that the ball was going to be different — and I was proven right. After seeing a couple of people pass us by in formal dresses and suits, my friends agreed to come with me to the dance.

Stepping into Nelson Arena, I felt like I was transported back to the prom I never got to have. There were hundreds of students dressed in their finest evening attire, snacks ranging from pigs in a blanket to sushi, and the talented DJ Frank, who played classic hits like Macklemore's "Can't Hold Us" and Pitbull's "Fireball." I was happy to see so many groups of people taking to the dancefloor and thought that the event was a big success.

Caught up in the allure of partying during the day, I forgot about the ice sculpting show. I realized this at around midnight and trudged to the Proctor terrace, finding a pathetic ruin of what was once art. But how could I know? At this point, I couldn't tell if the ice had ever even been sculpted. Whether the ice sculptures had melted, or someone had destroyed them, it wasn't clear. What was apparent, though, is that if you want to see the ice art during Winter Carnival, you had better go early.

Exhausted from the day before, I woke up the next day with the afternoon ice skating performance as my only motivation to get out of bed. The rink was crowded with residents from the town of Middlebury, excited to see both our collegiate figure skaters and younger skaters from around the community perform. Watching our resident Team USA figure skater, Ting Cui '25.5, glide around the ice alongside the other talented members of the Middlebury College Figure Skating Club, I was awestruck both by the beauty of the performance and the skaters' capacity to stand upright and unwavering after swirling around so many times. I don't know how on earth they do it.

In preparation for this article, I scoured the archives, looked at pictures and read accounts of carnivals past. I loved seeing students throughout Middlebury history sharing an experience similar to the one I had this weekend. I can only hope that someone maybe thirty, or a hundred years from now can look at this article in preparation for their story in The Campus, and smile.

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Photos by Katherine Michaelson

The Stone Mill's Lost Monarch Closes Permanently

By MAGGIE REYNOLDS
Senior Local Editor

The Lost Monarch Coffee Bar, located in the Stone Mill in downtown Middlebury, announced on Instagram in late January that it is closing permanently. Co-owners Matt and Alessandra Delia-Lôbo will continue to operate their other coffee shop, Royal Oak, located at 30 Seymour Street, with expanded hours.

Matt and Alessandra sold the Lost Monarch's drip coffee brewer to the developers of the Stone Mill, so that the market can continue to offer drip and iced coffee, tea and hot chocolate.

According to Matt, the decision to close the Lost Monarch was a difficult one but ultimately came down to prioritizing family.

"It was mainly putting ourselves first," Matt told The Campus. "I wanted to consolidate my focus on our original shop and spend more time with my daughter."

At the Lost Monarch, Matt was typically the only employee behind the counter day after day, which made spending quality time with his daughter challenging. His wife (and co-owner) Alessandra is pursuing a career in midwifery, too, which makes the family even busier.

In addition to the familial reasons, Matt said, he wanted to redirect his focus to making Royal Oak the best coffee shop it can be

"We didn't want to have two kind of good coffee shops," he said. "We wanted to have one really good one."

Matt and Alessandra moved to Middlebury in early 2019 to open Royal Oak Coffee. They opened a second shop that November — the Lost Monarch. The intention had always been for the two businesses to occupy different coffee niches, Matt said. Royal Oak is your classic coffee shop, serving Vivid Coffee Roasters with an array of drip coffee, espresso and pastries.

The Lost Monarch, in contrast, worked on a system of rotating roasters, with the intention of introducing people to both hyperlocal and less local products that they may not be familiar with, Matt said. The mix of roasters featured at the Lost Monarch included Iluminar Coffee, made in downtown Middlebury; Ridgefield, Conn.'s Quartertone Coffee; Troy, N.Y.'s Touchy Coffee; and Woodstock, Vt.'s Abracadabra Coffee Company.

Mary Cullinane and Stacey Rainey, co-developers of the Stone Mill, expressed their disappointment that Matt is leaving the market but also enthusiasm for the future of both Royal Oak and their market.

"While we will miss seeing Matt every day at the Stone Mill, we are excited about the opportunity this presents to him and his family," Cullinane and Rainey wrote in an email to The Campus. "We are also very excited about what this means for the Stone Mill. We will continue to provide our visitors with great coffee and increase our ability to offer wine by the glass via events and tastings."

Matt and Alessandra thanked Cullinane and Rainey in the Instagram announcement for their consistent support throughout the Lost Monarch's roughly three years in business.

COURTESY OF WILL PONTURNO OF QUARTERTONE COFFEE
Owner Matt Delia-Lôbo standing behind the barista counter.

While the basic menu of drinks was similar to that of Royal Oak, the Lost Monarch would also often introduce some more unique drinks, such as a Ma'amoul latte or an espresso mocktail.

"We felt like it was an easier market to get weird in," Matt said. If Royal Oak serves as a reliably community-friendly coffee joint, the Lost Monarch was the place for coffee connoisseurs with more adventurous taste-buds, he added.

Another difference between the two shops was the larger amount of seating at the Lost Monarch, both inside the Stone Mill and on the patio outside. This attracted groups of Middlebury students to the Lost Monarch on weekends, searching for a place to study. Matt said he is disappointed to give up the business for these students, along with the tourists who would often wander into the Stone Mill on weekends, though he hopes they will still find him across the creek at Royal Oak.

Moving forward, Matt said he plans to expand the hours of Royal Oak to match the later closing hours at the Lost Monarch. As of right now, the shop is open 8 a.m. to 4 p.m. Monday through Saturday and 9 a.m. to 3 p.m. on Sunday. Come warmer weather, Matt said he will expand the hours further to stay open until 5 p.m. during the week and 4 p.m. on Sundays.

"We'd like to thank our loyal customers for all the good times, hype and support through it all," Matt and Alessandra wrote in the closing announcement. "We hope you'll continue to visit us at Royal Oak, where we're going to incorporate the best parts of the Lost Monarch experience into our menu and atmosphere."

Bill Shufelt '05's Athletic Brewing Co. makes Vermont beer culture inclusive to non-drinkers

By CHARLIE FISCH
Contributing Writer

Bill Shufelt '05 founded the non-alcoholic beer company Athletic Brewing Co. in 2017 to modernize the adult beverage industry and promote a healthier lifestyle.

After opening his first brewing facility in Connecticut in 2018 and entering a store trial with regional Whole Foods stores, Schufelt's product gained immense popularity, particularly in states with craft brew cultures like Vermont. Some of the company's IPA, malt and stout beers have medaled at the U.S. Open Beer Championship for the past three years.

Shufelt said his love for craft beer was born during his time spent in Vermont, a state with a prevalent beer culture and numerous craft breweries. He credits the local breweries Otter Creek Brewery, Long Trail Brewing Co. and Magic Hat Brewing Co. for his interest in craft beer.

Shufelt added that many Vermont breweries are pioneers in the craft brew industry and are easily accessible from Middlebury's campus.

Despite his interest in craft brewing, Shufelt left Middlebury with an economics degree and a plan to pursue a career in finance. After 12 years in the finance world, Shufelt found that both his professional and social obligations involved alcohol more often than he wanted to be drinking. He became dissatisfied with the impact alcohol had on his health but realized that there were no great beverage alternatives for adults.

"The adult beverage industry, especially alcohol, hadn't adapted to meet the standards of modern health, wellness and mindfulness," Shufelt told The Campus. "I was just a busy modern adult. I had a day job, I liked to wake up early and workout, spend time with my family and friends, but I didn't want alcohol in all those situations, but there were no alternatives."

Since launching his brewing company, Shufelt said he could not imagine returning to finance. Committed to his mission of creating better adult beverage options, Shufelt contacted hundreds of brewers in search of a business partner. He was met with little interest, however, as brewers did not share his vision and believed there was no market for the product. After six months, he found John Walker, a talented brewer who understood Shufelt's goals.

Brewing methods for non-alcoholic beer have remained the same since the product, known as "near beer," rose to popularity during Prohibition, Shufelt said. Brewers would burn the alcohol out of beer, in the process compromising both fermentation and taste. Shufelt and Walker opted to try new techniques, in hopes of creating a better product.

"We came up with a process that instead of using one machine, it's ten or twelve tweaks in the brewing process that all add up to a fully fermented non-alcoholic beer," said Shufelt.

Thanks to Vermont's active beer culture, Athletic Brewing Co. has been able to hold a number of events in the state. According to Shufelt, Vermont is one of the company's highest selling states per capita. In places where beer is ingrained in the culture and social life, non-alcoholic options can profoundly impact those looking to improve their health or join in, he added.

"There are 15 million documented alcoholics in the U.S., so probably many more who are undocumented," Shufelt said. "It is one of society's biggest problems, and we thought we could attack that problem in a very positive way."

While a person with alcoholism might use non-alcoholic beer in recovery, customers choose not to drink for a variety of health reasons. The lack of non-alcoholic beverage options can leave them feeling left out at social events, high-end restaurants and professional occasions. Shufelt highlighted the numerous emails the company receives from customers weekly, thanking them for creating a product that improved their health or allowed them to better participate in social events.

While Shufelt sought to target health concerns related to alcohol consumption, he also wanted to give everyone access to the social life that comes with drinking culture.

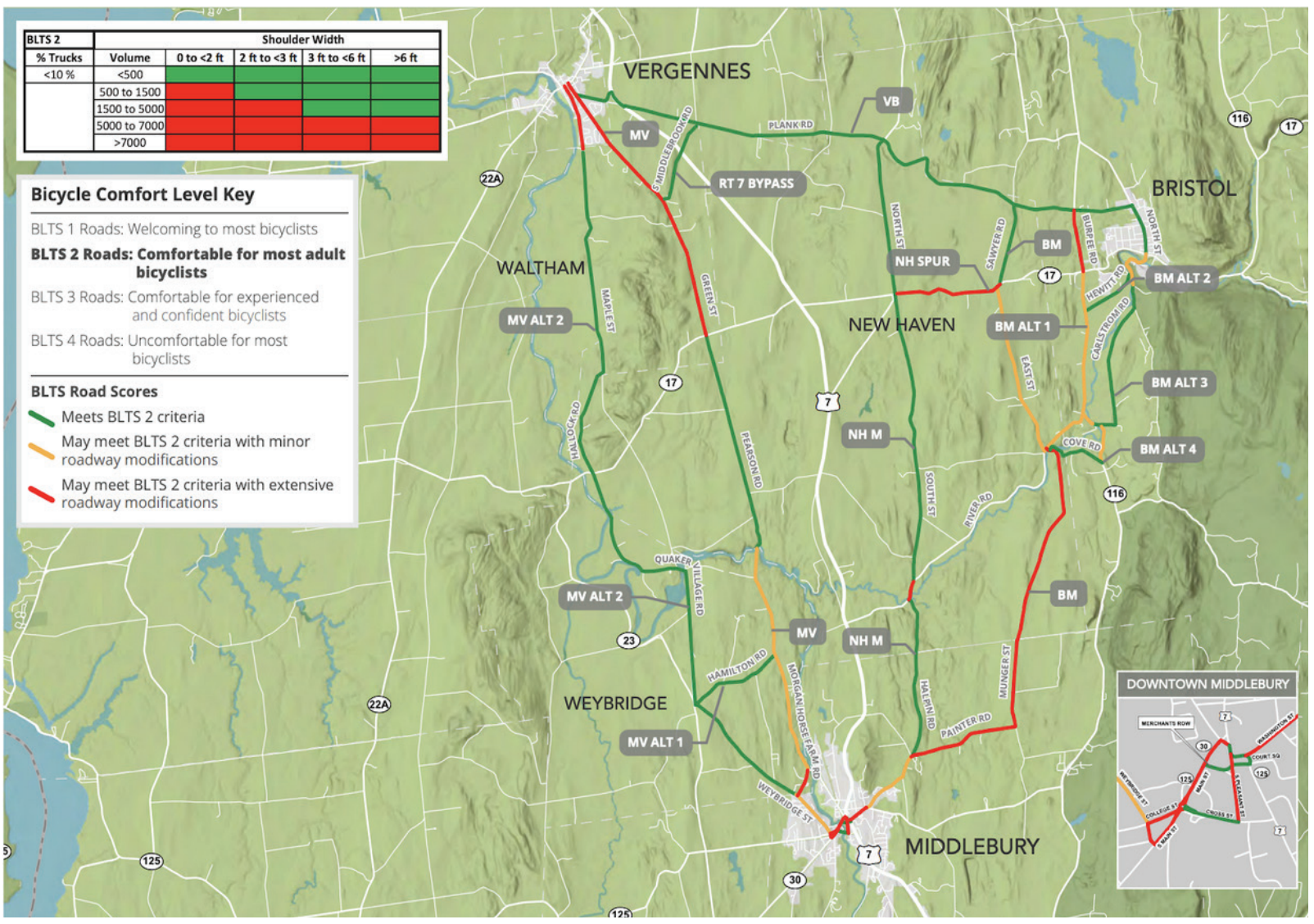
Since Athletic Brewing Co.'s creation, Shufelt said he has seen a dramatic increase in the availability of non-alcoholic beers from name brands. According to him, the company's success has prompted the likes of Heineken, Corona and Guinness to launch non-alcoholic versions of their product.

Athletic Brewing Co. has also been well-received across the state, and particularly in Addison County, where craft brewing is so popular. Shufelt's products can be purchased at both restaurants and grocery stores in the area, including American Flatbread, Two Brothers Tavern, Hannaford and the Middlebury Natural Foods Co-op.

COURTESY OF BILL SHUFELT
Two cans of Athletic Brewing Co. Non-Alcoholic brews sitting on a rock in a natural landscape.

TRIANGLE BIKE LOOP PROJECT SECURES NEW FUNDING FOR SCOPING STUDY

By BEN WAGNER
Staff Writer



Master Plan of the Triangle Bike Loop Project.

COURTESY OF SE GROUP & STANTEC

The Triangle Bike Loop Project, an initiative to create a signed, well-maintained bike loop connecting the towns of Middlebury, Bristol and Vergennes, recently secured a $30,000 grant to conduct a new scoping study of possible routes.

Planning for the project began in 2018 for an assignment in Middlebury students Connor Pisano '18, Hunter Cole '18.5 and Maria Celestina Abragan '18.5's Environmental Studies senior seminar. During their class, Pisano, Cole and Abragan gathered survey data on infrastructure weaknesses and social conflicts, used GIS techniques and sat with focus groups of both cyclists and motorists.

According to the project's master plan, 6.6% of Vermonters walk or bike to work, the fourth-highest rate in the nation. Improved infrastructure could increase those rates.

The Addison County Regional Planning Commision is leading and coordinating the project. The planning commission contracted SE Group, a planning and landscape architecture firm based in Burlington, and South Burlington-based consulting firm Stantec, to conduct the majority of the research and planning.

SE group also created a project website to inform members of the public on the project and its progress.

In addition to the planning commission, the project is led in part by the Walk and Bike Council of Addison County, which is a group of residents that advises county and town governments on improving walking and biking in the community. According to their website, the council believes that improved infrastructure would enhance access to amenities and services, while creating healthier lifestyles, a better sense of place and a cleaner environment.

The project is also supported by the Bristol Trail Network, Middlebury and Vergennes' planning commissions, Addison County Transit Resources and the Vermont Department of Health.

In 2018, the Vermont Department of Housing and Community Development awarded an initial $35,000 grant to the towns of New Haven and Vergennes jointly to begin planning the roughly 32-mile route through multiple roads.

One potential benefit of the loop is more economic activity in town centers and along the roads themselves, as riders pass by shops and other points of interest. Additionally, the route could make Addison County a more appealing place to live for millennials, a generation of which 26% do not have a driver's license and 46% say they are actively trying to reduce their transportation environmental impacts, according to the project's master plan.

While the projects are different in scope, the Triangle Bike Loop Project may look at examples such as the Lake Champlain Valley Bikeway for inspiration.

A master plan for the bike route was released in June 2020, identifying funding sources, potential routes and the improvements needed to those roads to create a satisfactory bike loop. Routes were selected to match what the master plan classified as the Bicycle Level of Traffic Stress 2, which is comfortable for most adult cyclists. Survey data was also collected from county residents on preferred routes, based on countless hours of lived experiences.

Much of the identified routes already meet the Bicycle Level of Traffic Stress 2 standard, with the most common improvement needed for other roads being shoulder widening.

Other potential improvements to the roads along the route include increased road markings; speed-activated signs, which have been shown to reduce driver speeds; and optical speed bars, which make drivers perceive their speed as faster than it truly is. The groups collaborating on the project also plan to create a logo and route-specific signage for the roads.

The completion of road improvements will require a mix of municipal, state and, potentially, federal funding as well as a bid process to determine contractors. The project does not currently have a set start or end date, as more studies must be completed and funding determined prior to beginning construction.

51 Main, Crooked Ladle Catering set to open downtown in March

By SAM LIPIN
Local Editor

The empty space at 51 Main Street will be empty no longer. Crooked Ladle Catering in conjunction with Everything Nice — the funding source for the Giving Fridge — has purchased the 4,300 sq. ft. space on a two-year lease and will be officially open for business on Wednesday, March 29.

51 Main Street represents one the largest spaces in the Battell Block building and has been vacant since 2018, when the Rough Cut restaurant closed its doors.

The space will primarily be used to house Crooked Ladle Catering, where they will take advantage of their brand new kitchen seven days a week to service the wider Vermont community. In addition, they will open up the space as a restaurant and bar, called "51 Main," for three days a week, Wednesday through Friday.

On off days, the space will be offered as an event venue for graduation parties, rehearsal dinners, fundraisers and the like.

Prior to founding Crooked Ladle Catering in 2022, co-owners Loren and Jennifer Urban began as the catering leg for Bobcat Cafe in Bristol, where Loren worked as a sous chef for seven years. They worked in that role part-time for two years before the demand for their business warranted going off on their own.

According to the Urbans, they needed a much larger kitchen, and that of 51 Main Street was the only available space in Addison County that fit their needs. The large storefront was an added plus.

"We'll have good food, good drinks and just a good place to hangout," Jennifer said. "It will be a welcoming space where everyone can enjoy being together."

Everything Nice and the Giving Fridge — a nonprofit organization that provides free meals for those in need, founded in December 2020 as a response to the hardships of the Covid-19 pandemic — will also occupy the space on off-days.

The Giving Fridge works in conjunction with Vermont's Everyone Eats program to "provide nutritious meals to Vermonters in need of food assistance, as well as a stabilizing source of income for Vermont restaurants, farmers, and food producers," according to the program's website. Since its inception, the Giving Fridge has reinvested more than $200,000 into the local economy, according to The Addison Independent.

Conveniently for Crooked Ladle, at the time of their search for a new space, founder and operator of the Giving Fridge Bethanie Farrell was also looking for a new space — a larger, more permanent one — for her nonprofit to inhabit. Prior to 51 Main Street, she was using a singular, industrial fridge to store her meals.

"It was a match made in heaven," Jennifer said, referring to the partnership.

A variety of businesses have come and gone in 51 Main Street, but the Urbans believe their multifaceted business model can stand the test of time.

COURTESY PHOTO/NEDDE REAL ESTATE

51 Main Street is in the Battell Block building and has been vacant since 2018.

"We are taking a very different approach to this space," Loren said. "We are not relying on this place being packed seven days a week."

Urban noted that prior businesses at 51 Main Street have not operated this way — sharing the space while relying mostly on their catering business for revenue — and they believe their model will be more sustainable.

As for the supposed "curse of 51 Main," attributed to the space partly due to the difficulty past occupants had in keeping the doors of their businesses open and partly due to its former purpose as a casket factory, the Urbans aren't worried.

"We saged out all of the ghosts," Jennifer joked.

President of the Better Middlebury Partnership Karen Duguay shares the Urbans' sentiment that this kind of business model will work and is glad the space is filled once again.

"Traditional restaurants have faced historic challenges in the last few years between the pandemic, supply chain issues and staffing shortages," Duguay wrote in an email to The Campus. "This idea combines food service, entertainment, event space, retail and charitable giving all under one roof, which means it will not just count on one revenue stream. I think this concept is wonderful and has all of the ingredients to be successful."

Duguay noted that 2022 was a fantastic year for downtown Middlebury, with seven new businesses opening during the calendar year. She believes the addition of a new business at 51 Main Street — a location directly in the center of town — will increase foot traffic and vibrancy in the area.

"Between the businesses that received [funding from Kickstart Middlebury] and the ones who came on their own — we're feeling really good about the state of downtown Middlebury right now," said Duguay. "We have a lot of wonderful businesses — some who have been here for many, many years who serve as solid anchors — and some who are brand new bringing an infusion of energy. It's a great combination, and we're looking forward to a really wonderful summer downtown."

New schedules mean new problems

Notes from the Desk

Libby Scaperotta *is an opinions editor and a member of the class of 2024.*

Here's what the end of an 11 a.m. lecture used to look like.

Leaves are falling. It's getting chilly. You're getting antsy in your political science class that's scheduled to end at 12:15 on a Thursday. Your professor is still finishing up their presentation at 12:15. You watch the clock nervously. 12:16. You envision the impending doom of an hour-long lunch line at your favorite dining hall. 12:17. Your heart sinks as you think of the friend that's already inching forward in the lunch line. If another minute passes, there's no chance you'll be on the same timeline to eat together. 12:18. Class is finally done. All students swiftly rise out of their seats and shuffle out the doors. The chatter as you cross the street to Atwater dining consists of hushed talk regarding how long the line might be. After rushing to the dining hall, a line has already formed out the door.

The lunchtime rush was a notorious disaster during the dreaded post-12:15 rush. Thankfully, this semester, the school has reorganized and staggered classes around lunch differently. This has built up students' hopes for a spring semester without miserable lunch lines and rushed meals in between classes. However, as the first week of classes unfolds, this new scheduling appears to have added some other potential problems.

Before the schedule change, the lunch rush times were quite predictable based on the day. If one's schedule allowed it, the 12:15 rush on Thursdays could be easily avoided. The rush was tough for those that were stuck with it, but many were well aware that a 12:15 lunch meant waiting in line for 30 minutes or longer. Unfortunately, even with staggered class times, these rushes still exist, but now they are far more frequent. Instead of one long line at 12:15, there are long lines following each lunch class release time. Granted, the lines are not as bad as before, but they still exist.

More importantly, an absurd number of students now do not have time to eat lunch. Even in my small house, three out of five of us have several days a week where our class time completely overruns the lunch period. From 11 to 2, some students only have 15-minute passing periods to grab food. However, due to the lunch lines at these exact class release times, it is nearly impossible for a student to run in and out of a dining hall in time to grab food before their class, let alone sit down and eat.

This is not an uncommon issue. I know students in a variety of majors facing this problem. These students are packing a to-go sandwich at breakfast to eat in the 15-minute passing period between their classes or are relying on a friend to save them some food for after class.

There are many problems with this. Lunch is important: a hungry student is a distracted student. Without consistent meals, students cannot be properly fueled to focus in classes and excel with extracurriculars. Students that miss lunch frequently may find themselves more distracted and unable to be productive while waiting for dinner. Suddenly, one's schedule becomes totally restructured to align with Proctor's early dinner opening hours. Students need the lunch period to unwind from stressful classes, be social and approach their day confidently.

Although it may appear as if the lunchtime drama might be due to students' poor scheduling choices, this is simply not the case. Unfortunately, after declaring a major, many students do not have a lot of freedom when choosing their class schedule. In order to fulfill one's requirements, class selection for each semester might be very limiting. Limited selection leaves little room to pick and choose classes based only on their timing.

The inability to have consistent and dependable lunch times may be additionally problematic for students that already struggle with disordered eating. In the 2022 Zeitgeist survey, 71% of respondents reported experiencing a difficult relationship with food or exercise while at Middlebury. This problem may only be perpetuated or exacerbated if all students do not have consistent availability to have a sit-down lunch.

If possible, an extension of the dining hall hours by just 15 minutes would allow some students to grab a quick bite after the lunch class hours and before dinner.

It is unclear yet how this lunchtime drama will settle out as the semester continues forward. However, it is clear that right now the attempted solution to a lunch rush may have caused more harm than good for some.

All in all, look out for your classmates. Bring them some snacks.

Middlebury & the independent artist: An examination

Op-Ed

Gavin Richards *is a member of the class of 2025.5.*

Despite all its setbacks during the pandemic, Middlebury currently enjoys a lively and expansive artistic landscape, especially as it relates to the performing and visual arts - in part due to the diligence of its faculty, but more importantly, because of the student body's perseverance and sustained dedication.

Each semester, a wide variety of faculty productions and student theses are performed, housed both by traditional campus theaters, such as Wright Memorial and Seeler Studio, and the beloved student-run black box theater, Hepburn Zoo. Many students are involved in multiple shows per semester in a variety of roles: as actors, stage managers, directors, dramaturgs and even as uncredited stage-hands. In the Film and Media Culture Department, a vast catalog of camera equipment, lighting design and sound tools are available to students and correspond to course levels, ascending upward according to complexity and the proper education necessary to navigate them.

The aforementioned artistic endeavors and opportunities are sufficiently funded by the college and offer students an abundance of resources to be creative in whatever fashion they feel best suits their vision. Having considered the vast resources available to students inside of the classroom, why, then, is it so damn hard to gain both financial and popular support for independent art projects outside of the classroom?

I must admit, before addressing the issue any further, that I myself have personal experience in combating the treacherous channels of accruing the necessary tools for independent art. I shot a narrative short film last spring without a budget and with camera equipment either purchased out-of-pocket or gathered via frantic messages to friends and family who, thankfully, did have access to helpful resources. After numerous emails to Middlebury's Film Department asking for technical support, I was either met with no response or sound rejection. I was even enrolled in a film course, yet the curriculum did not equip me with the proper credentials to gain access to the Film Department's vast entourage of cameras, microphones and lighting. I also attempted to produce a play at Middlebury this spring. While first met with resounding excitement and a surprising verve, the project soon died as the long search to cast eventually dried up and proved fruitless once all student contacts had been exhausted.

Although it isn't specifically discouraged, in general, independent art across disciplines isn't all that encouraged by Middlebury outside of the classroom. In fact, it is quite difficult to gain access to the resources requisite for spontaneous, artistic exploration. It

is true that there are a number of independent resources available for students upon request, like the Hepburn Zoo's financial and spatial offerings as well as a student body eager to involve themselves with independent work. There are also funding opportunities such as the Old Stone Mill, the David S. Stone '74 Tree House Fund, MiddChallenge and MiddStart, yet the fact of the matter is that either these benefits have been cultivated by students, require lengthy application processes, or they contain minor stipulations that confine potentially broad and exploratory artistic endeavors to a specific time, topic, or place. The supposedly "accessible" camera, lighting and sound equipment owned by the FMMC Department is actually only available if one is taking the correlated class. The scarce excess equipment, otherwise, is lent to film majors and minors, leaving little room for artistic exploration if one is not already associated with the Department. So, I ask the Film Department: How is an underclassman supposed to discover they want to be a film major at all, if using camera equipment and producing high-quality films essentially requires being a film major in the first place?

One might counter my points with the contention that a discovery of passion first stems from inside the classroom (which then grants access to equipment), and as a result, one must initially take film courses to explore and eventually discover an interest in the major. But in my experience, the most profound artistic revelations and bursts of creativity come when an uninhibited curiosity is fostered through access to equipment. What happens to the pre-med physics/chemistry double major who discovers a passion for film production, yet whose schedule prevents them from pursuing it within the classroom? What happens to the curious first year who simply wants to learn what film production entails? Will they be denied by these policies?

I have, thus far, tried to avoid a purely economic argument as to why independent art requires more support. In my mind, one cannot justify the need for resources simply by stating the price one pays for them. The ability to express art is an innate right and should be afforded to each student regardless of monetary compensation, even if Middlebury didn't have a $1.467 billion endowment. Yet, at the same time, the very fact we pay $80,000 each year at Middlebury is all the justification necessary to fairly demand more comprehensive resources.

What, then, can we do to amend these insufficiencies? After all, exposing the issue is only a fraction of creating actual change. But perhaps the solution is not as complex as the problem makes it seem. Perhaps it lies in simple awareness, in advocating continuously for independent art even when it is difficult. Perhaps, for student actors, it lies in directing, designing, and acting in a small Hepburn Zoo production of True West. Or perhaps it manifests in acting for a newly-written student play instead of a faculty show. Perhaps it means continuing to attend WOMP and local performances, serving as technician for those in need, when necessary. Maybe it means establishing an independent film exchange, where interested persons can collaborate, lend, and borrow personal equipment for desired projects. Maybe it requires committing to protest against the policies of each art Department until they evolve. It may mean forgoing some of your own initial desires for the proliferation of independent art as a whole.

Regardless of what the actual solution may be, one can safely conclude the artistic landscape at Middlebury is limited in some sense, and until it becomes more accessible, many students may never engage in the first place. After all, isn't the whole point of a liberal arts education the exploration of a wide range of tools, ideas, cultures and resources, both inside and outside of the classroom? What happens to the integrity and meaning behind a Middlebury education once these ideals have been compromised? Has it, then, become nothing more than a fatuous status symbol, a meaningless name-brand indicator conflated with worth or accomplishment? Is it then pithless? While my grievances may seem to expose minor infractions against an otherwise intact artistic landscape, one must understand that any inadequacy of this institution going unnoticed encourages the proliferation of and ignorance to more. And for all who aren't directly affected by these issues, please consider the implications of letting them go undetected. What passions, facilities, or activities, then, will soon falter, or perhaps disappear, as a result of student complacency? I implore each of you to recall that Middlebury is an institution formed and upheld to serve its students, to bridge the gap between intellectual curiosity and tangible, real-world impact, and must now be held accountable for the promises it made to us upon matriculation. Support independent art, Middlebury. Do more. Do better.

Why we say "CFA"

Op-Ed

Phoebe Brown, Rose Robinson *are members of the class of 2022.5,* ***Asa Skinder*** *is a member of the class of 2023, and* ***Birch Banks*** *is a member of the* ***class of 2025.***

ABIGAIL CHANG/THE MIDDLEBURY CAMPUS

At Middlebury College, students have a responsibility to hold the powers that be accountable. The high turnover of the college community makes this task incredibly difficult: often, the institution is "let off the hook" when people graduate because new students are unaware of how the college has diverged from its tenets of social justice and equity in the past. We noticed this trend occurring with the name of our beloved arts building and felt obligated to act.

In 2007, the CFA was dubbed the "Kevin P. Mahaney Center for the Arts" and was known as the CFA (Center for the Arts) for 12 years thereafter. In spring 2019, the administration put up posters, made stickers and asked faculty to enforce a name change from CFA to MAC (Mahaney Arts Center). The initiative was met with resistance by students who thought it was goofy and petty, and further was protested by students who discovered allegations relating to sexual violence. We could dig and debate the allegations, but either way, it felt like the college was trying to get ahead of and suppress a reaction from the students. That in itself is reason enough to call it the CFA. We don't want to be complacent in the institution being influenced by donors and money rather than the students it serves. As such, a large portion of students who were on campus at the time have continued to call the building the CFA. However, this tradition has slowed dramatically with each graduating class. We decided we wanted people to know and to try to keep the CFA name alive.

This is about more than Mahaney or the CFA. Institutional memory among students is vital for keeping Middlebury accountable. Everyone who was around for Charles Murray Round 1 has left, everyone who fought so hard for the Divest movement and remembers how hesitant the school was to the idea of divesting from fossil fuels has graduated, and pretty soon all of us who remember Legutko and Charles Murray Round 2 will move on as well. The "MAC Is Now the CFA" campaign was a convenient way to spread the word about this story in particular. Hopefully, though, this op-ed will serve as a reminder to students and administration alike that, though the pandemic intensified the effects of student turnover, we as a student body are back and paying attention. We haven't forgotten the lessons or actions of the past.

Though not comprehensive, students should check out go/disorient as a good place to start learning about some Middlebury history some would rather have us not talk about.

WE ARE NOT USED TO TRAGEDY

Op-Ed

***Mars Etgü** is a member of the class of 2026.*

46,834 people dead and counting. 24 million more affected.

Since Feb. 6, I have been navigating two starkly different worlds: images of death and destruction from my friends in Turkey, and the blissful ignorance that defines life in the U.S. Chaos is ever-present, with news of dead bodies and desperate, shivering survivors constantly making headlines. But here in Middlebury, life is as normal as it could be. Barely anyone acknowledges the earthquake, asks about it or let alone tries to do something about it. It feels like I'm hallucinating an elaborate crisis as the "real" world goes on.

This has been the reality for Turkish and Syrian people across the U.S. and the world for the last two weeks. We have been clawing our way through bureaucracy, indifference and negligence in order to help our community; all the while our American peers barely spare a second to glance at headlines or posters. Even Laurie Patton, with Middlebury's mission to "address the world's most challenging problems," has generously decided that a brief paragraph at the end of an email celebrating the start of the spring semester, more than a week after the earthquake, was enough. We scream, but it's as if our cries are inaudible, not on the same frequency as Western ones.

I want to let you in on a little secret: People living in the Middle East are not used to tragedy. We are not predisposed nor destined to suffer. We are living, breathing humans with love, hate, joy and sadness. We lead complex lives of our own, just like you, and sometimes are forced to deal with overwhelming pain.

In a turbulent time for me and my community, I urge you, the Middlebury community, to examine why you have this image of us, to interrogate why you assume that our hardships are inevitable. Why you choose not to act when we call for help, why you choose not to pay attention when news of our suffering makes its way into your bubble at our small liberal arts college in Vermont.

And then, I want you to stop and take a moment to consider if you could afford to help out a little.

Check news sources for vital updates on the region, such as the 6.3 magnitude aftershock that struck the region just this Monday, hurting already traumatized survivors. Keep an eye out for on-campus or in-town events relating to the earthquake. Get involved with those trying to help, such as West Asian and North African Students (a recently formed club by Kaveh Abu Khaleel '26 and meI), faculty efforts for awareness and other networks. Ask how your Turkish and Syrian friends have been doing, and actually listen. If you can, donate to Ahbap, through a campaign organized by Associate Professor of Political Science Şebnem Gümüşçü and other Turkish faculty in the U.S., or Basmeh & Zeitooneh. With an exchange rate of 19 Turkish Liras to one U.S. dollar, even a little bit makes an incredible impact.

> People living in the Middle East are not used to tragedy. We are not predisposed nor destined to suffer.

Moreover, I ask that you recognize that this is not a temporary crisis. A significant portion of our countries has been damaged, our already unstable politics shaken up and our people left homeless with nowhere to go. The path to healing is excruciating, long and often out of sight, but we believe it is still possible. We know that utopia is not achievable anytime soon, but we are also aware that any lives saved and any families clothed are hugely significant changes. Changes we, together with YOU, are capable of making.

Beyond that, educate yourselves on the historical and political contexts that have led to this catastrophe. The faculty panel last week with Gümüşçü, Assistant Professor of Economics Cihan Artunç and Professor of History Febe Armanios did an excellent job of explaining it. If you missed it, there are plenty of resources available online. Read about how the Syrian civil war came to be, Turkey's role as host to nearly 4 million refugees, and the systemic inequalities and oppression have exacerbated the effects of disasters like this. You can even learn about Middlebury's own involvement in the Middle East, a history stretching back to the 1800s.

Reflect on your power to enact changes that have rippling international effects. If you come from a country largely unaffected by wars, consider examining your privilege and biases. Consider how this insulation shapes your worldview.

When news of suffering reaches you, don't look away. It may be easier to ignore headlines about people you perceive as "others," but we are all humans who deserve security. If you have the means to help, do so however you can. And if you don't, spread the word to those who might. Collective action has power, no matter how small each act.

Together, we can work towards making the world more just and compassionate, creating an impact that will unquestionably be vital to earthquake survivors. The time for change is now and always.

How over-enrollment is jeopardizing our learning experience

Editorial

The editorial represents the opinion of the Middlebury Campus Editorial Board.

Over the past few years, Middlebury community members have become accustomed to the impacts of having a larger-than-typical number of students enrolled at the college — a housing crunch, packed classes and stressful course registration processes. Historically, around 2,500 students have called Middlebury home each year. In recent years, however, that number has crept up to more than 2,800.

We've been told that over-enrollment is temporary — the product of a combination of factors like a high yield rate among those accepted from record-breaking applicant pools and the college's efforts to allow the return of students who took time off during the beginning of the Covid-19 pandemic. We know the college is working towards building a new, larger first-year dorm and has added courses in years past to try to meet demand. But the reality is that — while the number of students has risen — dorms, dining halls, classroom spaces and faculty have not been expanded enough to accommodate them. The Campus covered the impacts of course over-enrollment in fall 2021 and then again this past fall. Unfortunately, the spring semester is shaping up to be no better.

While Middlebury's website still boasts an average class size of 16 students — though somehow this number has not wavered year-to-year despite recent increases in the size of the student body — that hardly reflects the average student's experience. Some upper level seminars, which are often advertised as discussion-based, now have too many students to even fit comfortably in the classroom. Professors have resorted to moving chairs, benches, and sofas into their classrooms to seat students, while one editor noted how students have ended up having to stand or sit on the ground in one of her courses if they are the last to arrive. Professors sometimes opt to switch class locations hoping for a less-crowded classroom. In addition, some seniors struggled to get into seminars in their major that they need to graduate on time.

Large class sizes make participation in class difficult and make it harder for students to access the type of individualized attention and feedback that they came to Middlebury to receive. And we know that students are not the only ones who bear the impacts of larger classes. Professors are forced to grade more papers and exams than expected, and student graders might find these tasks put additional pressure on their already busy schedules. "Faculty added more to their workload as numbers of students increased while the number of faculty did not," professor of Gender, Sexuality, and Feminist Studies Laurie Essig wrote in a fall op-ed.

In terms of getting into classes, many students have become remarkably resourceful. Strategies often employed include emailing professors weeks before registration to request a spot on the waitlist, or sitting in on a class unenrolled until the professor relents and allows the student to register. However, this system favors students with the know-how and privilege to employ these strategies and puts a burden on professors and students alike. Underclassmen, who already get last pick during registration, might not know to email ahead about waitlists. And while some students attend five or six classes during the add/drop period while they are waiting for their schedules to shake out, this is not an option for those who have jobs or other commitments outside of classes.

We understand that the most obvious solution to packed classes, increasing the size of the faculty, will take time and investment. The college has encountered difficulties in regard to attracting new tenure-track-seeking professors to the college because of its faculty wages, and the town of Middlebury lacks reliable child care options, affordable housing and job opportunities for partners of faculty. Many departments, including Economics, Computer Science, and History of Art and Architecture, are in the process of faculty recruitment, and we hope to see new faculty members joining the college as soon as possible.

In the meantime, one band aid solution would be to develop a more equitable approach to waitlists. The Economics Department maintains a need-based waitlist where students most desperate to complete major requirements get priority. Students are explicitly asked not to contact professors about waitlists, and instead fill out a Qualtrics Survey. While this method could be employed by other departments, it is not a long-term solution. In short, an English major at a liberal arts institution should be able to take an economics class just for the sake of taking it. However, it is becoming more and more difficult for students who do not need a course to graduate to take it.

The increasingly cutthroat registration process ultimately disincentivizes students from trying new things; if a Classics major has to jump through several hoops just to try taking a course in a popular major like economics or computer science, they might not even bother. Likewise, many upperclassmen who have gotten the majority of their requirements out of the way are now looking to take introductory classes in new departments — only to be told that juniors and seniors are not permitted in them.

The focal issue here is the disparity between how a Middlebury liberal arts education is advertised — hailed as "transformative learning" — and how it is actually experienced. Students come to Middlebury because they crave close-knit and discussion-based seminars, the freedom to take classes in any department and one-on-one attention from professors. Professors who come to Middlebury do so because they want to teach and because they want to have relationships with students beyond just interacting with them as numbers on a roster.

We know that solving over-enrollment isn't simple. But we hope the college will work to find temporary solutions to make the liberal arts experience more equitable and accessible to all students at the college.

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The Middlebury Campus

The "real world" is not prepared for us

Op-Ed

Nimaya Lemal *is a member of the class of 2021.5*

In February 2022, my graduating class moved our cap tassels to the left — signaling the end of our undergraduate study. Commencement signifies the beginning of life as an adult, citizen and young professional. For this reason, we are often asked if school adequately prepares students for the real world. But as a young person, I have a more pressing question: Is the real world prepared to work with us and the realities we learned about in school?

Educators, classrooms and curricula are adapting in response to our global moment, considering topics like climate change, institutional racism, colonialism and unfettered capitalism. Yet the professional pressures and opportunities that greet college graduates have adapted very little. Jarringly, the career tracks made available to new graduates are largely middle-market firms that often have little to do with one's area of study (let alone one's passions, strengths or values).

Academics, on the whole, center the question of our collective future. The job market, in my experience, does not. There is a gap between the aims of education and the "real world". As we eat up the time available to make immense social shifts to mitigate the damages of climate change, this divide has never mattered so much.

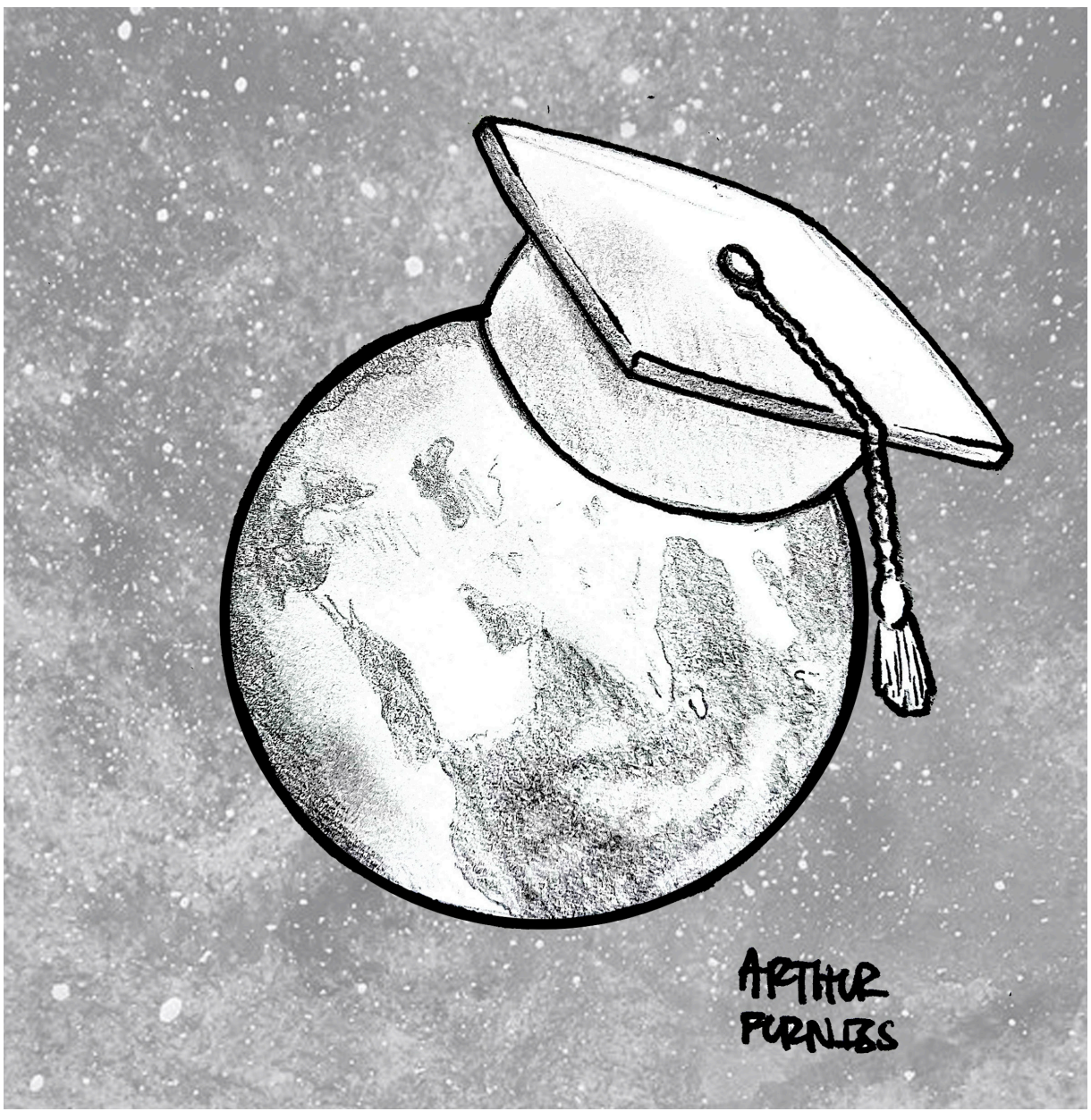
Many of us have spent our entire lives in places of learning, asking and being asked: why are we in this mess? Why are certain crises manifesting now? Why for these people and not others? What causes this? And — at the heart of liberal arts — how do you live a good life?

Yet at the moment of actually "commencing" adult life, these questions cease as though they have no bearing beyond the classroom. Instead, graduates are barraged with urgency to secure a reputable, high-paying job as soon as possible — as if this is the metric for success.

A graduation ceremony, by nature, celebrates our emergence into the world as leaders, hard workers, and movers and shakers. Why is it that the formal process of transitioning students into the world neglects to pause upon or articulate the takeaways of one's education? Why are graduates left to guess at or overlook the very telos of education — ie. "Why go to school at all?" — precisely when we should be realizing it? In all the career information sessions and one-on-one career counseling sessions, why does no one ask the obvious question: How do you take what you have learned (beyond past internships, personal connections, or the alumni network) as a guide for starting your life?

The final months of college are a time in which seniors, by necessity, are envisioning and designing their immediate and perhaps long term futures. Why, in this most fruitful and formative period do recruiters replace professors and advisors?

Over the last decade, many have noted the surprising number of liberal arts students going into the finance sector — a phenomenon sometimes called the "College to Wall Street Pipeline" (Giridharadas, 2018; Klein, 2018; Roose 2015; Butcher, 2014)." Student disciplines vary broadly, from Gender and Feminist Studies, to Arts, History and even Environmental Studies. Passion for social change is a distinguishing characteristic for Middlebury as an institution. Yet the latest report shows that "financial services" was the number one career field for Middlebuy graduates in 2021 by a significant margin, and "social impact" the very bottom at 5%. Statistics like these appear fairly consistent and widespread for liberal arts colleges in the U.S.



Financial pressures—exacerbated by student debt—are real, and one reason students might jump into corporate life right out of college. But why does a campus that consistently identifies the pervasiveness and problems of capitalism in classes not discuss this conundrum with graduates? Middlebury's quiet acquiescence at this juncture left me with a profoundly isolating experience of cognitive dissonance in a transition that is already disorienting. I turned to my professors, advisors and the careers office looking for clarity. Yet I found that my mentors — many of whom specialize in asking incisive questions about culture, ideology and our collective future — when asked for sustainable and alternative post-college life options, had little to offer.

Scrolling through job postings with my literature degree, I felt as though I had somehow screwed up. I thought it was my own foolishness or ignorance making me feel, as I took my first step off of the education train, so wrong-footed. But hearing no word of objection from academic mentors, no wonder some of us, feeling herded onto the corporate path with neither the skills nor the interest for it, might perceive our disorientation as a personal failing.

School isn't just about employability. School is an environment in which success often means questioning and critiquing dominant ideologies and institutions of power. In the words of Austrian philosopher Ivan Illich, the modern university accepts and educates "those who have been tested and classified as potential money-makers or power-holders"—in other words, "proved themselves good risks for the established order" (Illich, 1970). The privilege of education, leisure and financial freedom to develop critical skills is reserved for those who are unlikely to use these skills for dissent or social transformation. But this logic is for a time in which disruption is the greatest risk to social stability. Right now, social disruption is our best chance, our only chance, for our collective preservation.

I cannot speak for everyone. But many of us want to use our skills to be of help, and that no longer means keeping things as they are — it means helping to change the world.

I learned in school that there is a pressing need to imagine a world beyond capitalism. There is a need to challenge the ideological hegemony in public discourse, to be brave in the face of uncertainty, curious in the face of ignorance, and fiercely compassionate in the face of fear and political fear-mongering. It is a structural rather than personal failure that so many students find it nearly impossible to locate a professional path that aligns with their educational background and interests. The inclination to mock oneself or others for imagining or wanting to professionally pursue the values developed in school is part of what keeps it from happening. But it is not at all silly to expect that the questions, skills and aspirations that mattered in one's academic settings — particularly questions about creating a livable future — should continue to be professional foci. If anything is silly, it is that these core aspects of one's education are abandoned after moving the cap tassel.

Graduates need more than a clap on the back and some career consultations to enter a world on fire. We need the pause to explicitly confront the "big question": what it means to live a good life. Whatever else higher education is about, this is a bedrock and essential question for human beings right now, individually and collectively. Rather than letting this core investigation become implicit and nonspecific after one first-year seminar, is it not at the culmination of the educational journey that we should give it a practical answer?

Here are the questions I wish I had been asked in senior year:

- Considering location, family size and time of life, how much money do you feel you need to be financially stable? What percentage of your life (time and effort) would you like to put towards earning income?
- "what is it you plan to do / with your one wild and precious life?" (Oliver, 1992)
- Explain a daily way-of-life that matches your values and interests. What does housing, food, work, economy, leisure and community look like? If you cannot start living that life, what steps can you take to build it?
- What are some aspects of your daily lifestyle that you are willing to sacrifice? What are some that you are not willing to sacrifice?
- What is the society/future you want?
- Considering the crises our planet faces (and please draw on your knowledge, e.g. political science, world history, sociology, ecology, literature, etc.), what role are you excited to play in your community, local and global?

Questions like these are missing during career counseling.

If we do not give graduates a fighting chance at crafting lives they believe in, then we do a disservice to the knowledge, insights and urgent uses of their disciplines. We squander these hard-earned toolkits, and perhaps lose out on the individuals — the future innovators and movers and shakers — who believe in justice and a livable future, who want to do meaningful work, and who have values and skills beyond those of the rational capitalist.

Each year, graduates enter a world that is increasingly unwell, and the fact is that agents of industry and private interest are stepping in to provide the loudest, most obvious and most appealing next step. Graduation marks a vital moment of choice for young people that has to do with the lives they lead and the community members they will become.

For graduates, the real world is this one: a state of climate emergency, a geologic, political and cultural crisis that has implications for both the human and nonhuman species. That means that the question of how to live one's life has never been less clear—and it has never been more pressing to answer. So ask it of your classmates, your students, your graduates, your doctoral candidates, yourself. What might be possible if we stopped dodging this question and instead brought it to bear on the search for the next step?

HAVE SOMETHING TO SAY?

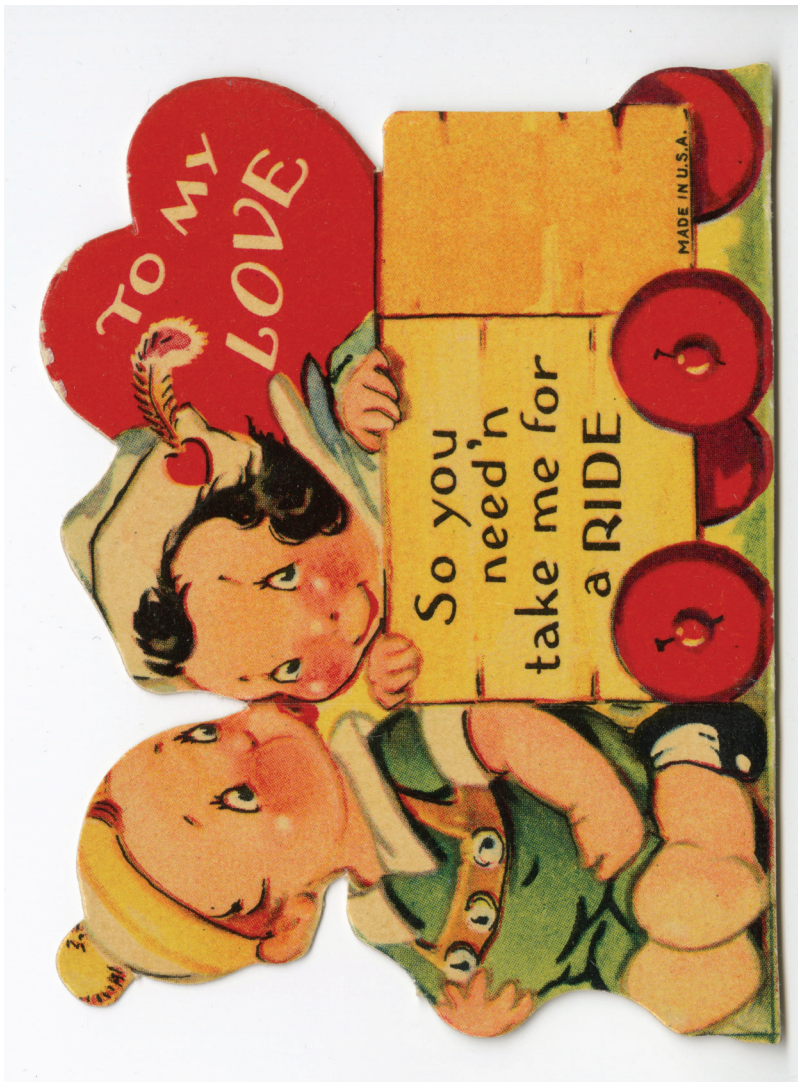
The Campus accepts submissions of opinions, reflections and letters to the editor from all members of our community, every week. Pieces from students, staff and faculty are all welcomed for consideration.

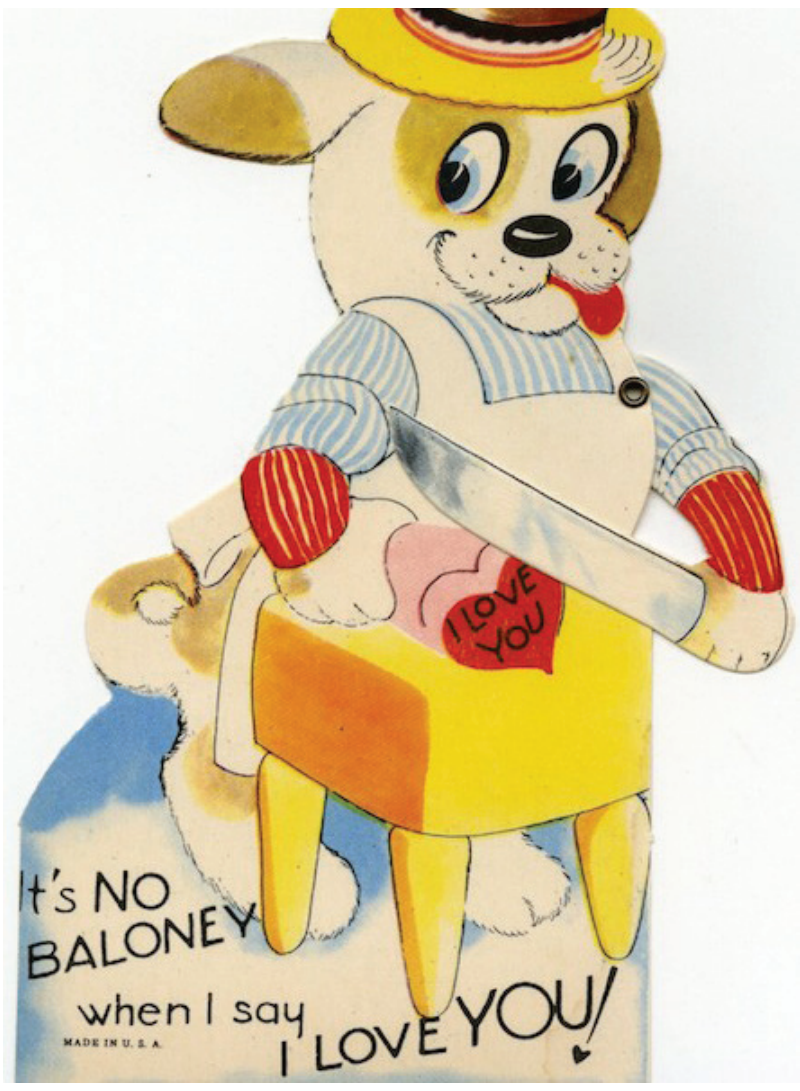
Email
llaesch@middlebury.edu
with submissions.

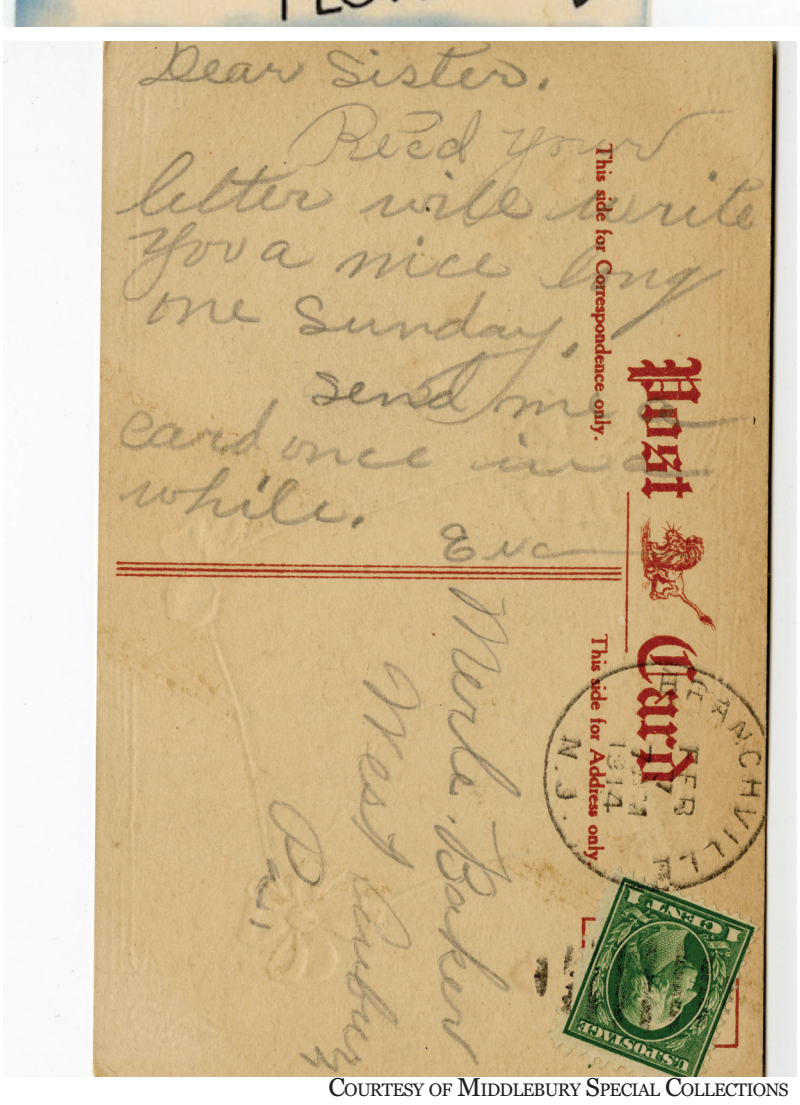
FROM THE ARCHIVES: IN DEFENSE OF VALENTINE'S DAY

By ELIZA KING FREEDMAN
Senior Arts & Culture Editor

"From the Archives" is an opportunity for various writers to visit the Middlebury Special Collections and write about a different artifact each week. The Special Collections boasts hundreds of thousands of historic items, and through this column we encourage writers to explore not only the college's history, but also the history of the world around us.






Dear Sister.
Rec'd your letter will write you a nice long one Sunday. Send me a card once in a while. etc
Merle Baker
West Danbury
Conn
This side for Correspondence only.
This side for Address only.
Post Card

Photos are referenced clockwise from top left.

COURTESY OF MIDDLEBURY SPECIAL COLLECTIONS

In the spirit of Valentine's Day, the Special Collections team offered a collection of old Valentine's Day cards that have been acquired throughout history for this week's "From the Archives." These cards not only showcase the evolution of Valentine's Day as a holiday, but also the evolution of love — in families, friendships and romantic relationships

The first postcard depicts a young boy and a girl together in a cart with a sign saying, "So you need'n take me for a RIDE," and the card is blank on the back. None of these cards have dates on them, and they were all acquired at different times, but each serves as a time capsule of how people have expressed love throughout history, and what sorts of phrases were used before Hallmark took over with the slightly-kitschy, under-sentimental phrasing and pictures we see on holiday cards today.

Though blank and similar to the first postcard, the second offers a cute message of a butcher (which is also a dog) saying, "It's no baloney when I say I love you!" The most charming part of the card is that the butcher's knife moves...

The third card was a bit witchier than the first two, showing a woman with dark hair and a low-cut dress picking hearts out of a box with tweezers. With a background covered in spiderwebs, she is proof that Valentine's Day can be whatever you want it to be, and perhaps that the current fascination with witchcraft that is gripping many Gen Z-ers is far from new. Again, this card went unaddressed, but it shows both the creativity that goes into card-making just as much as it shows the evolution of the holiday itself. And once again, we find ourselves noticing that perhaps not as much has changed over time as we think.

This final card is much simpler on the front — a hand-drawn heart surrounded by flowers, a slightly more intimate example of what many of us may buy in Kinney Drugs if we forgot to send a card... But the details on the back serve as a greater example of the sentiments of this holiday, which the Special Collections' examples have made so clear. Above, Eva writes to her sister, "Send me a card once in a while," using her Valentine's Day card just to check in. Another Valentine was similarly sent from a family member, as a father wrote to his daughter, "Be good until Saturday," (only until Saturday, though).

Not one of the Special Collections' archived cards was from a romantic perspective; they were all from family and friends. And while one can assume many more Valentines were sent between partners and love interests, it brought an element of sincerity to a holiday that has been greatly washed out by commercial candy sales and self-proclaimed haters of Valentine's Day. But it really isn't about any of that, and these cards and the people who sent them not only show that this holiday can be for everybody but even more so that love comes in all forms; what a novel concept it is that we could take this holiday and use it to celebrate all of that.

Reel Critic: "The Pale Blue Eye"

By JACK TORPEY
Arts & Culture Editor

Oh, how great this could have been. The director of "Out of the Furnace," a grimy exposure of industrial and moral decay in poor Appalachia, and "Hostiles," a modern classic of the American Western, reuniting with the leading man who fueled those films' searing power. This time, it would be a story with alluringly high prospects to shock and move, one involving a grizzled, 19th-century New York City detective who recruits a certain poetically inclined West Point cadet to aid his investigation of a gruesome killing on the grounds of the military academy. But "The Pale Blue Eye," an adaptation of the acclaimed 2003 novel of the same name and the third collaboration between writer-director Scott Cooper and Christian Bale, never fulfills the potential of its log line. Intensely frustrating because of the proven talent and tempting source material that bore it, the film is a lukewarm thriller that fails to grip as tightly as it should, only taking hold in a third act that raises the lingering suspicion that this tale is tauter than it initially lets on.

It is winter in upstate New York, 1830, and retired city constable Augustus Landor (Christian Bale) is living alone in a lodge on the mountainous outskirts of the newly formed United States Military Academy at West Point. A widower whose daughter has recently run off, Landor is visited one morning by Captain Hitchcock (Simon McBurney), a West Point administrator who requests that the reputable detective accompany him to the campus for an urgent inquiry. Landor obliges and arrives at the academy to learn that a cadet has been found hanged, and that after which the corpse was mutilated and robbed of its heart. He agrees to conduct an investigation into the morbid crime that quickly brings him into contact with an eccentric cadet from the South whose penchant for wordplay helps Landor decode a note recovered from the victim's body. This cadet's name is Edgar Allen Poe (Harry Melling), and as the investigation proceeds and further blood is spilled on West Point's snow-laden grounds, the young poet becomes Landor's closest confidant and fellow sleuth as the unlikely pair uncover dark secrets about the nascent military institution.

When "The Pale Blue Eye" was first announced in early 2021, the film's most immediate appeal was its fusion of subject matter and setting. Cooper intended to bring Gothic atmospherics to bear on a 19th-century military school in the remote Hudson Highlands, an eerie pairing that would evoke Poe's foundational works of horror and crime fiction. Marking the one unquestionable success of "The Pale Blue Eye," Cooper fully delivers on this intention through his execution of the film's visual character. The Victorian-era mystery unfolds amidst exteriors of snowy trails, icy streams and stone architecture, which are set in opposition to broodingly dark interiors lit only by the wick of a candle. A moment exemplary of Cooper and cinematographer Masanobu Takayanagi's style comes when an unsettled Poe takes a night stroll down a foggy path in the woods, the filmmakers opting for a wide shot to highlight the feeble glow of Poe's lantern in the enveloping darkness. Such an image is essential for conjuring the Gothic weightiness that Cooper strives to layer upon his audience.

The craftsmanship at work in the director's latest offering, however, cannot fully compensate for the lack of narrative intensity that made his previous films with Bale so impactful. It's difficult to pinpoint, but something about either Cooper's script or direction prevents "The Pale Blue Eye" from eliciting the sense of real danger that the best movies in the procedural genre always do. These films, like David Fincher's "Seven" or Denis Villeneuve's "Prisoners," totally immerse the audience in the often grisly stakes faced by the protagonist; with strained focus and persistent dread, we process each new piece of evidence alongside the detective in their pursuit to bring the perpetrator to justice. Cooper's shot at this form of suspense filmmaking features a different kind of symmetry between the experiences of the audience and the detective, one that leaves us feeling as if we are removed from the investigation, observing it from afar rather than steeped in its intrigue. Why this detachment? Because in "The Pale Blue Eye," the detective himself is detached, and therein lies the true mystery of Cooper's film.

Landor accepts the West Point case seemingly too readily, and within eight minutes of the movie starting, he is already questioning witnesses. The pacing of the narrative feels off, but so too does Bale's performance. The actor's singularly commanding screen presence is subdued, almost as if he is trying to pass through the film unnoticed. That is, at least, until the investigation arrives at a too-tidy resolution, and Bale takes a quietly devastating step into the foreground as the truth about Landor himself is unveiled. The details of this revelation cannot be disclosed without stripping "The Pale Blue Eye" of its worth, but this much can be said: A second viewing is in order. Not only would a rewatch with knowledge of the ending raise new meaning from certain scenes and lines of dialogue, but it may even prove the film's critical flaw — its distancing approach to the procedural plot — to be a sly conceit on the part of Cooper and Bale. What at first comes off as misguided direction and uninspired acting could likely play as an acute awareness of where the story is headed upon a second watch. Until then, though, "The Pale Blue Eye" will remain where it belongs based on a single viewing: in third place on the hopefully unfinished list of films from one of our most exciting actor-director duos.

HALFTIME SHOW REVIEW: REDUCE, REUSE, RECYCLE, RIHANNA?

By ERIC BURCHILL
Digital Director

COURTESY PHOTO

Rihanna performing during Super Bowl LVII's Halftime Show

The Super Bowl Halftime Show is the zeitgeist of our time — the last true spectacle that can provide years of conversation fodder for people with even the tiniest pop culture inclinations. In September of last year, when Rihanna, one of the biggest artists of all time, was announced as the Halftime Show performer, I thought it was going to be the performance of a lifetime. However, if you saw my Instagram story the night of Feb. 12, then you know that I was severely disappointed by her performance. The long-awaited comeback of the artist with nine Grammys and 14 number-one hits felt less like a crowning achievement and more like a kiss goodbye to any dreams of Rihanna one day returning to her musical glory.

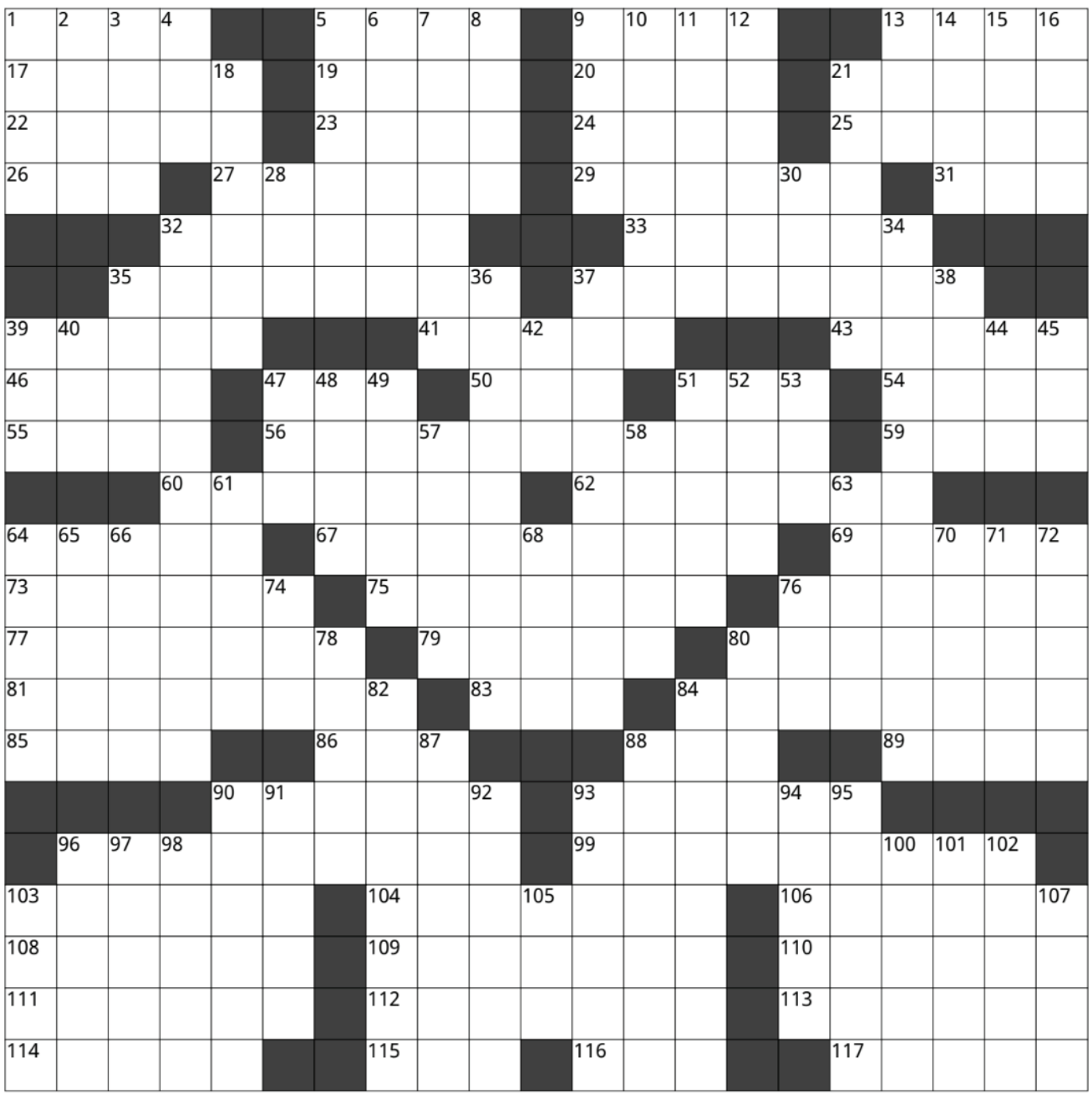
I am not here now to reopen last week's wounds and belabor my grievances. What I will do is explain why exactly I was so disappointed and suggest areas where I was maybe a bit harsh. In the past 10 years, the standard for performing the Halftime Show has been set unbelievably high. If you don't believe me, then watch Beyonce's, Katy Perry's, Lady Gaga's, or Jennifer Lopez and Shakira's shows. This background, paired with the understanding that Rihanna is in a league of her own, culminated in a perfect storm of impossibly high expectations that made my first viewing of her show quite underwhelming. I was disappointed by the lack of energy, set changes, costume changes and crowd interaction. Additionally, the set list seemed a bit overstuffed and incoherent, while lacking the heart that some of her earlier hits like "Pon de Replay", "Don't Stop The Music" and "SOS" could have provided.

However, one week later, I'm older and wiser. And after watching the show again with lower expectations, I realized it wasn't nearly as bad as I originally thought. Sure, she didn't have Beyonce's flawless choreography or Katy Perry's distinct visuals, but the continuous flow between songs was really captivating, and the dancers and aerial staging made for some really stunning effects — if you were able to take your eyes off of Rihanna for a moment. Starting the show by singing "Don't act like you forgot, I call the shots, shots, shots" was an impeccable display of dominance that reminded everyone why she has remained one of the most popular artists in the world, despite not having released an album since 2016. Rihanna's catalog is impossible to resist, and her performance came to life most when she seemed to be having some fun, like when she sang "Rude Boy" and "Where Have You Been." "Diamonds" was a beautiful closer as she levitated — you know, like a diamond in the sky — but I wish her lead vocals had been turned up because she gets a bit drowned out by the backing track as the show comes to a close.

The most memorable part of the show may have been that it was perhaps the greatest pregnancy reveal in human history, all while really having nothing to do with the fact that she is pregnant. The message was simple: She's expecting, but that's not about to stop her from doing what she's always done. It was a bit strange to me that there wasn't one big revelatory moment a là Beyonce at the 2011 VMAs, and instead, most people were left squinting at the screen saying, "Wait, is she pregnant?" But this is Rihanna we are talking about, and she's never been about the frills. So, while this show lacked the bombast and whimsy I had hoped for, I'm certain it will enter the Halftime Show hall-of-fame due to Rihanna's star power alone. If I walk away with one sentiment, it's this: Rihanna is one hell of a boss and a businesswoman for performing all thirteen minutes without a special guest and even stopping halfway to promote her beauty brand.

VALENTINE'S CROSSWORD

By JOSH HARKINS
Puzzle Master



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48 "Jeopardy!" creator Griffin
49 Bad time for a fire alarm to go off
51 Govt. security
52 Largest species of whale
53 ____ Moines
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SLIPIN SIPS: AN INTRODUCTION TO NATURAL WINE

BY SAM LIPIN
Local Editor

"Slipin Sips" is a semi-weekly wine column written by Local Editor Sam Lipin (hence the title, "Slipin"). As an amateur sommelier, Sam exists deep in the world of wine, particularly natural wines, and this column seeks to share the joy he finds in fermented grapes with the rest of the world.

Yes, I may have discussed beer and mead in the first edition of "Sip on this" — and I will continue to in the future — but I don't want to stray too far from what I want this column to be about: wine. The world of wine is vast and confusing, and the goal of this column is to connect budding wine enthusiasts to grapes, regions and producers that they don't have the time or will to research. If that's you, don't fret! Take five minutes out of each week to read the new edition of this column, and I promise you'll be identifying Cabernet Franc from Cabernet Sauvignon in no time.

However, before we dive into the nitty-gritty I need to define some terms that I'll be using on a consistent basis. Some of these you may have heard of before, and some of them you may never hear again. Nevertheless, let's lay a solid foundation of wine vocabulary and answer some common questions so we can get right into it.

Natural Wine: There are 76 different types of additives you can employ in the winemaking process. Egg whites, trypsin (from porcine or bovine pancreas), citric acid, wood chips and sulfur are a few of the most common ones. These additives can alter everything about a wine's taste and texture, and they are used most commonly in large-scale industrial wineries where the quality of the grapes is sacrificed for quantity. The term "natural wine" suggests that the only ingredients in the winemaking process are grapes… and a minimal amount of added sulfites (around 25 ppm whereas industrial wine uses about 150 ppm) to protect from unwanted bacteria and spoiling. Natural wine isn't dirty, funky or gimmicky — it's how wine should be made to respect the environment and your stomach. Other names for natural wine are "terroir wines" and "low-intervention wines."

Indigenous/Native Yeasts: A quick science lesson from a wide-eyed and periodic-table-of-elements-averse classics major: Ethanol, or alcohol, is formed when yeast is mixed with sugar. The ravenous yeasts consume the sugar and spit out ethanol. In conventional winemaking, there is a whole menu of cultivated yeasts to choose from; some yeasts are chosen for specific grape varieties and winemaking styles to enhance certain flavors of that grape. However, this ingredient comes with the grapes as well. Yeasts exist naturally in healthy vineyards, especially where the vitality of the land is reinforced through permaculture and the incorporation of other plants and animal life. These yeasts are called indigenous yeasts because they come from the grapes' place of origin.

Terroir: I struggled to say my r's as a child, and thus I feel like a child when I try to say this word (I pronounce it terwah). Terroir describes the natural environment of the vineyard from which a particular wine comes. This includes obvious factors such as the region and the local climate, as well as more subtle factors such as the soil type, the topography and the surrounding plant life. All of these factors are best expressed in organic, low-intervention wines. How does a Burgundy pinot noir compare to a German pinot noir, where the temperatures are consistently lower and the grapes ripen slower? This forms the basis of the natural wine movement: the expression of terroir through fermented juice.

Orange Wine: It is not made using oranges and does not (necessarily) taste like oranges. Orange wine is skin-contact white wine. This means that while the juice sits after being pressed from the grapes, the skins also spend a considerable amount of time bathing in the juice; this skin-contact gives the wine a darker hue. In comparison, white wines you may know like chardonnay or riesling are made by immediately removing the grape skins from the juice.

How do I get started? First, go to the dollar store and buy a wine glass. Shape and size does not matter, but it should have a stem and the glass should be clear. For the purposes of swirling, sniffing and savoring you'll want the ability to twirl and aerate the juice by the bottom of the stem to release further aromas (I also do it for fun). Next go to your local wine shop, co-op or beverage store and peruse. Talk to the shopkeeper if there is one, but otherwise examine labels, distributor tags and any other information you can surmise. Buy one with purpose; start with a specific grape or region, and do some research on it. Below I'll note some wines you can find for less than $20 that also tell a seminal story.

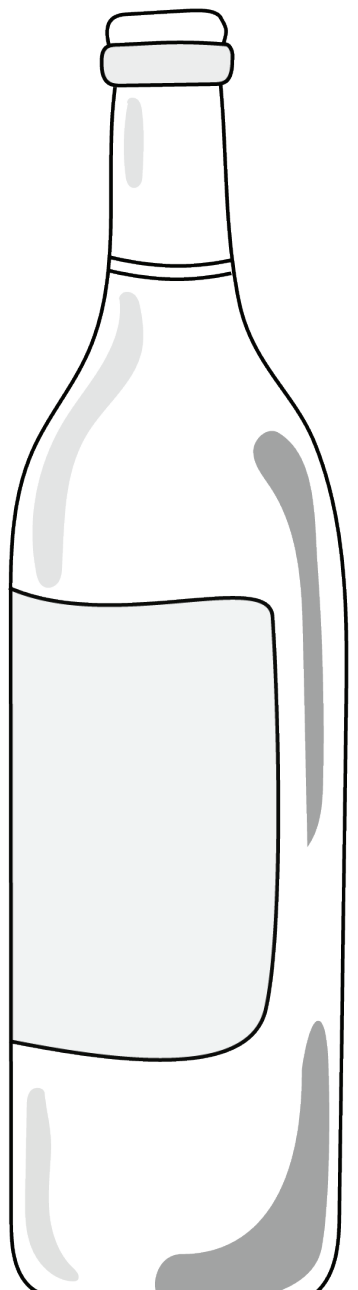
Tasting: Note the color first –– not just red or white, but is it ruby or maroon, straw or amber? Give it a sniff and a swirl and think of three aromas you smell: green apple, citrus, light red fruits like cranberry or sour cherry, dark red fruits like plums or blueberries. Then finally, give it a taste, swish it around your mouth and come up with more aromas, as well as note the feeling in your mouth: Does it dry your gums, do you feel a strong crinkle on the roof of your mouth, how does the tip of your tongue feel? These characteristics will help you distinguish one bottle from another, and you will start to figure out what wines you like most and why.

Wines to look for: Beaujolais-Villages, Vinho Verde, Georgian (the country) wines, Loire Valley whites, Xarel-lo from Catalunya, Spain.

What I drank this week: German and Austrian wines are harder to come by as most stores prefer the wines of their French and Italian neighbors. These wines tend to be higher in acidity –– the tart feeling on the tip of your tongue that makes you smack your lips –– due to the colder climate. This week, I had Kolfok's "Intra! The Wild Rose" from Burgenland, Austria, an orange wine blend of chardonnay, Welschriesling and Gruner Vetliner.

"Kolfok" means "an unusual, untraditional person" in Burgenland dialect, as head winemaker Stefan Wellanschitz strayed from the conventional methods of his family winemaking past to create his own label. Stefan spurns monoculture, incorporating a plethora of other herbs and plants among the vines. This orange wine was spontaneously fermented INTRACELLULARLY, with whole grapes placed inside a large fermentation vessel until… something happened! This form of spontaneous fermentation allows for a softer maceration (the process of the juice extracting flavor and texture from the grapes-skins), which means that the wine is incredibly light, containing notes of lime zest, nectarine and honeysuckle.

Editor's Note: Sam Lipin '23.5 works at the local natural wine shop, Schmetterling Wine Shop, in addition to being a Local Editor for The Campus. His wine-related opinions are entirely his own and do not reflect those of Schmetterling Wine Shop or The Middlebury Campus as a whole.



Valentine's Day Arts Roundup: Movies and songs WITH LOVE

By EDYTH MOLDOW
Staff Writer

"Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night." William Shakespeare's Romeo seems to have romance all puzzled out. His method goes something like this: find someone beautiful and, if they don't love you back, find someone else who is even more beautiful, and surprise-serenade them when they least expect it.

Perhaps my opinion of Romeo is harsh, but the depth of his love for Juliet seems no deeper than a tide pool in an ocean, a Middlebury dining-hall shallow bowl amidst the ACTUAL bowls (you know which I'm referring to). As obvious as it may seem, love is not found in that hottie at KDR or Atwater (well, if you're lucky, it could be love). Love is found in understanding others, exploring the world and accessing the inner parts of ourselves that we wish to grow. Love is that friend that would leave Super Lab to come comfort you, love is that reading you did on Greek religion that really interested you, or that General Tso's chicken you ate at Proc last night. Love is taking five minutes out of your day to call your grandfather or to meditate. It's nebulous, it's beautiful, it's ambiguous — and it's everywhere all the time.

People, especially artists, seem absolutely infatuated — I may even go so far as to say, "in love" — with the idea of love. Shuffle play your Spotify playlist and you'll likely hear one of three things: a love song, a sad song about losing love or an angry song about a broken heart. While this isn't always the case, we can't deny tortured artists have had their fair share of love stories, and they channel this emotion into their music.

In the spirit of Valentine's Day, I bring to you the artistic representation of love in all its forms — platonic, romantic and self-love — through music and film. Whether or not you had a Valentine, it's not too late to appreciate love's omnipresence in our lives here on campus.

Love Films Worth Watching:

- Palm Springs
- Kate and Leopold
- 500 Days of Summer
- How to Lose a Guy in 10 Ddays
- Leap Year
- Pride and Prejudice
- Romeo and Juliet (1968)
- Notting Hill
- The Wedding Planner
- Say Anything
- Eat, Pray, Love
- When Harry Met Sally
- 13 Going on 30Thirty
- Never Been Kissed
- Music and Lyrics
- Moonstruck

Love Songs Worth Listening To:

- Friday I'm in Love: The Cure
- Daylight: Taylor Swift
- Better Man: Leon Bridges
- Called to Tell You: Theo Katzman
- Japanese Denim: Daniel Caesar
- Daisy Jane: America
- All of Me: John Legend
- Better Late Than Never: Ariel Posen
- Love You for a Long Time: Maggie Rogers
- Make You Feel My Love: Adele
- Can't Smile Without You: Barry Manilow
- Biggest Part of Me: Ambrosia
- Martha My Dear: The Beatles
- I Will: The Beatles
- In My Life: The Beatles
- Georgia: Vance Joy
- Let's Stay Together: Al Green
- Make It With You: Bread
- There's Little Left: Bruno Major
- Nothing's Missing: By the Coast
- Just What I Needed: The Cars
- Softly: Clairo
- Kiss on My List: Hall and Oates
- Hallelujah: HAIM
- Angel: FINNEAS
- I Only Have Eyes for You: Sinatra and Count Basie
- Never Fade: Jack Johnson
- I'll Come Too: James Blake
- Something in the Way She Moves: James Taylor
- Hypotheticals: Lake Street Dive
- You Are: Lionel Richie
- Dead Sea: The Lumineers
- Forever in Blue Jeans: Neil Diamond
- Take A Chance With Me: NIKI
- Anyway: Noah Kahan
- Do Friends Fall in Love? : Rachael and Vilray
- You Send Me: Sam Cooke
- Loved by You: Samm Henshaw
- Only Growing: Stephen Day
- You Are the Sunshine of My Life: Stevie Wonder
- Beige: Yoke Lore

As you embark on your exploration of love, I encourage you to use the journey to reflect on the reasons behind the choices you make in your everyday life. What motivates you to study what you study? What about your friendships makes you smile? Why do you love your partner? A Ray Bradbury quote comes to mind: "Love is the only reason to do anything." Romeo may have loved Juliet (I personally believe he just thought she was hot), but love is more than the star-crossed lovers trope: It is a motivator, a connector, and a reflection of who we are.

The most important things we learned over J-Term

By SOPHIA AFSAR-KESHMIRI
Opinions Editor

By the end of the fall semester, winter break is much needed. However, the rest we enjoy over those three weeks can easily turn into boredom. A restlessness to get back to campus sets in even though students might not be quite ready to manage the stress of a full-blown semester. J-Term can offer the happy medium we need, a time when students can both satisfy the curious mind and continue to rest up for the spring semester that awaits. The continued reprieve from the pace of a normal semester combined with access to on-campus resources makes for a month of countless opportunities for academic, personal and emotional learning. So what were the most important things we learned over this past J-Term?

For Rach Peck '25, the J-Term class Collaborative Video Projects provided integral insights into their major, Film and Media Culture (FMMC). Peck said the course gave them the opportunity to learn what it is like to work on a film crew, something they were concerned could deter them from completing the major.

"I'd been having serious doubts about whether I wanted to continue with my FMMC major," Peck said.

They said there's no avoiding production work for FMMC majors, which worried them. "I was doubtful that I would have the same enjoyment when it came to production work, which is a necessary part of the major," Peck added.

Peck was able to take advantage of the class schedule J-Term allows. "The reason senior theses are filmed in J-Term is because there really isn't another time in the school year where you can spend 12 hours a day on a project," Peck said. "I'm really glad I chose to take this class instead of sticking with a more conventional one because I don't know when else I would have had the opportunity."

Their love for film originates in discussion-based work. "I learned in my [First Year] spring that I really enjoyed discussing film and contemporary issues through visual arts," Peck said.

However, while completing on-set tasks like crafting props and dealing with costume dilemmas, Peck discovered that the hands-on aspects of the film major are something they can both manage and appreciate. They said, "I enjoy the work of a film set and am excited to see where it takes me next."

While Peck found knowledge in one of the many unique academic opportunities J-Term provides, Lillian Prime '24.5 said it was in her free time that she stum-bled upon new ways of caring for herself.

"I think the unique schedule of J-Term gives you more time to explore other things that are meaningful to you that you might feel like you don't have time for in the normal semester," Prime said.

"One night, I went night skinning with my friends at the Snow Bowl. I was nervous about it before, but it ended up bringing me so much joy. It made me realize how important it is to make time for joy like that, and in the process of being nervous for the event, how to sit with yourself in moments that feel scary and be okay with that nervousness," Prime explained.

She said this and other small moments are what led her to, what she considers, a lesson that greatly affected her life. What is that lesson?

"Taking care of yourself, being kind and gentle with yourself is more important than being 'productive' all of the time," she said.

Not only is the J-Term schedule different, but the community is in flux as well. There are fewer people on campus. For some it's their first time being back at Middlebury after studying abroad, and for others it's their first time at Middlebury without companions who have been with them from the start. For Atticus Coates '24.5, his J-Term experience was the latter.

He said being on campus this J-Term without friends who made the decision to study abroad revealed the true bond and value of all of his friendships. "I've made friends at Middlebury who I feel deeply connected to and love as dearly as my mom, dad or brother," he said.

"Knowing that there are people out there who love you, who truly love you and who you love back helps you get through the hard times," he added.

Although the changes that J-Term can bring in class structure, schedules and our communities can be disorienting, change is natural and always around. These adjustments can be refreshing, and have the possibility to teach us invaluable lessons.

Despite no Middlebury Carnival, the ski team is shining

By JACK MCGUIRE
Senior Sports Editor

With the Eastern Intercollegiate Ski Association (EISA) not scheduling Middlebury to host races this year at the Snow Bowl, Middlebury students lost their annual chance to conveniently watch one of Middlebury's only Division I teams compete.

Traditionally, Middlebury students head to the Middlebury Snow Bowl during Winter Carnival and watch the school's alpine ski team race. This year, during Middlebury's 100th Winter Carnival, there were no ski races.

But disappointment at scheduling has not stopped the team from excelling on the slopes this year.

"Staying in our own rooms is always a big help when we are on our own hill, plus not being able to take advantage of home hill advantage will always be a setback," said alpine skier Brad Underhill '25. "The lack of the carnival has only slightly affected morale, but we have been prepared to take it to other teams on their own hills."

So far this season, the alpine team's success has been extraordinary, coming in at least fourth place in every carnival they have competed in. The team's best performances came at the University of New Hampshire Carnival and the St. Michael's Carnival; at both events, the team came in second place.

Middlebury's nordic ski team has likewise posted outstanding results this season and hosted races at the Rikert Outdoor Center this past weekend where they finished in second place. Just like the alpine team, the nordic team placed in at least fourth place at all races this year. Younger nordic racers Logan Moore '25 and Shea Brams '26 both stand at the top for freestyle nordic skiing rankings for men and women respectively. They represent just two of the countless younger skiers who have been driving the success of both Middlebury ski teams.

The alpine team's younger skiers have also dazzled in individual performances this season. Sophia Tozzi '26 ranks fifth among EISA skiers in the women's slalom, Axel Bailey '25 and Underhill place 16th and 18th respectively among EISA skiers in the men's giant slalom and Alexandra Cossette '25 is ranked sixth among EISA skiers in the women's giant slalom. Middlebury alpine skiing continues to dominate, and they have the potential to dominate the EISA for the next few years.

"Our goals for the remainder of the season are to win our final carnival of the year and to qualify a full team to NCAAs," Underhill said. "We have had a tough year on the men's side, as we have struggled with finishing and putting down clean runs, so we are working towards a strong finish with fast results at our last carnival."

PFL Weekly

By BLAISE SIEFER, ELI DIBARI, MARCO FENGLER, CAPTAIN RUDOLPH
Podcast Hosts

A new season of PFL Weekly kicks off with Alexa Mustafaj's '25 take on eclipsing 1,000 career points in a Middlebury jersey. Do we have world-class athletes at Middlebury? Absolutely. After an almost undefeated squash season, Maya Bardorf '24 talks about preparation and the mental game of squash. Eli gives us our Panther of the Week, and Captain lets us know what teams are still making a deep postseason run. Tune in to see what team has a historic win on the horizon.

COURTESY OF CAROLINE HARDING

WINTER SPORTS TEAMS BEGIN THEIR PLAYOFF PUSH

By JACK MCGUIRE AND OWEN PARK
Senior Sports Editor & Sports Editor

After long seasons that began last November, Middlebury's winter sports teams embark on their postseason schedules and look to bring championship trophies back to campus. Some teams' playoffs have already started while others will begin their quests for championships in the coming weeks. The Campus sports team put together a record of how the winter sports teams fare going into the most crucial part of the season.

Alpine and Nordic Skiing
Both the alpine and nordic teams experienced wonderful seasons. This past weekend both teams placed third at the Williams Carnival. With the Eastern Intercollegiate Ski Association (EISA) Championships set to take place on Feb. 24 and 25 in Lake Placid, N.Y., the Panthers look to win the championship. Depending on performances at the EISA Championships, the Panthers could compete in the NCAA Skiing Championships on March 8-11, also in Lake Placid, N.Y.

Women's Basketball (15–10)
Men's track and field continued to The women's basketball team beat Hamilton 66–52 at home this past weekend in the first round of the NESCAC tournament. Alexa Mustafaj '25 continued her dominant season, scoring 30 points and grabbing four steals. Mustafaj is averaging 21.9 points per game this year, and if she maintains her current form, the Panthers will be tough to beat on their path to a NESCAC title. The Panthers will head to Tufts this weekend for the NESCAC tournament semifinals. If women's basketball wins the NESCAC tournament, they guarantee themselves a spot in the NCAA Championships.

Men's Basketball (19–5)
After a fantastic season, the men's basketball team fell short of their hopes to win a NESCAC Championship, losing to Tufts 89–80 in double overtime. The game, a thriller and instant classic, saw 12 lead changes and gritty performances from both sides. However, Tufts' ability to hold Middlebury's star forward Alex Sobel '23 to only 16 points — still an impressive total — may have made the difference in this game. The men's team's season may not be over yet. The team, which is ranked 18th in the country right now, hopes to get an at-large bid to the NCAA tournament despite their early exit from the NESCAC tournament this season.

Women's Swimming and Diving (4–4)
The women's swimming and diving team finished in fifth place out of the eleven teams competing at the NESCAC championships on the weekend of Feb. 11. Only Ella Caddeau '25 finished on the podium, coming in third place in the 50 meter backstroke. The NCAA Championships will take place from March 15–18; the athletes that qualified for the tournament have not been announced yet.

Men's Swimming and Diving (4–4)
The men's swimming and diving team landed in seventh place this past weekend at the NESCAC championships which were hosted by Wesleyan. Despite a mediocre team performance, the Panthers saw some impressive individual performances. Jason Rickenbacher '23 earned third place in the one meter dive, Riley Griffis '24 came in second place in the 200 meter freestyle and Sam Hughes '25 scored a third place in the 200 meter backstroke. Just like the women's team, NCAA Championships will take place from March 15–18 with qualifying athletes to be announced shortly.

Women's Ice Hockey (15–6–3)
Rounding out the regular season with winning records in and out of conference, the No. 4 women's ice hockey now sets their sights on the NESCAC Championships as they host No. 5 Connecticut College this weekend. In their quest to repeat the meteoric success of last year, the Panthers have the perfect opportunity to reassert their dominance against a Camels squad that held them to a tie and loss in New London, Conn. back in January. With the majority of last year's roster returning to the big dance, this match promises to be a thriller for the ages. Future home games will be determined by Friday's results and opponents' seedings.

Men's Ice Hockey (5–18–1)
The 2022-2023 campaign was a forgettable one for the men's hockey team. The team finished ninth in the NESCAC, just missing the eight team playoffs. Despite a disappointing season in terms of results, the men's hockey team is young and could fare better in future seasons. Four of the five leaders in points on the team will be on the roster next season, setting up a men's team that could potentially make major improvements.

Women's Squash (9–6)
After a disappointing 6–3 loss to Amherst in the first round of the NESCAC Championships, the women's squash team quickly rebounded and won the Kurtz Cup in the College Squash Association (CSA) Championships this past weekend. There are four different tournaments hosted during the CSA Championships, and Middlebury's women's team won the Kurtz Cup, the third most difficult tournament.

Men's Squash (9–6)
After a six game win streak to start the season, the men's squash team lost momentum towards the end of the season and made an early exit in the NESCAC tournament, losing to Tufts 8–1. Still, the men's team will look to follow the women's team's lead and rebound at the CSA Championships. The men's championship will be hosted this weekend at Trinity.

Indoor Track
After a strong indoor track season that saw athletes like Marco Motroni '25 and Cady Barnes '25 break school records, the track and field team will compete in the Division III New England Championships this weekend, hosted at The Track at New Balance. Based on future results, some members of the team will be able to compete at NCAA Indoor Championships which are set to take place on March 10 and 11 in Birmingham, Ala.